/365 cont./

273 The preparation of chicha is not play; it is necessary not
only /366/ to grind an enormous quantity of corn, but again to go
484 ceaselessly to get water, often at a great distance. At Cururutí
482 the nearest potable water was at the bottom of a ravine of particu-
273 larly difficult access. The women were constantly going there
with an îru (Plate XVII, 1),[1] which they carried on their backs in
a net (añapoka) held on the forehead by a strap. They would fill

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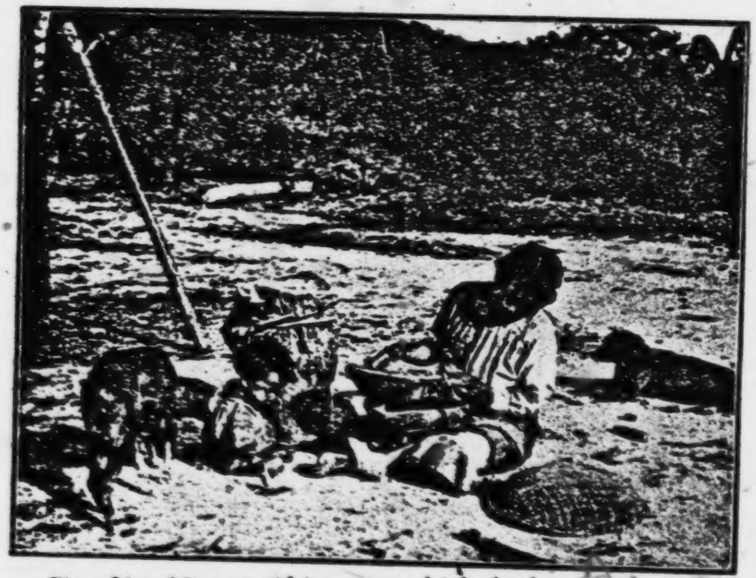

Fig. 31. Woman sifting corn which she has just ground in the mortar beside her. This flour is to be roasted, then chewed to serve as ferment for kãwi. Carurutí. (Photo. A.M.)

484 the jug and, loading it with difficulty, would go back up the
482 steep slope doubled over under the weight. So as not to lose any
273 time, these hard-working creatures would take along a calabash
full of ground corn which they continually chewed.

273 The ground corn is cooked in water and constantly stirred
412 with flat sticks whose edges used to be cut out with a certain
[178] artistic care in olden days (Fig. 32). Today a kind of oar (Fig.
[237] 33) or the scapula of an ox (Fig. 34) fastened to a long handle
[531] replaces the ancient utensils in which was manifested so well the
Chiriguano tendency to decorate even the most humble objects.

[1] [For plate XVII, See category 116, P.127--Analyst]

/370 cont./

415 ●531 It is distinguished especially by finger impressions, which decorate the neck of nearly all the common pots.

323 While watching the Chiriguano potters work, I realized that the finger impressions which so often decorate their vessels result automatically from the process of fabrication. At the moment when the potter forms the neck of the vessel, she has to press the roll constituting this part between her thumb and index finger and no longer with the flat of the hand as she has done up until then. The vessel is generally too narrow in this zone to allow putting in the whole hand. The result of this is a whole series of finger impressions which vaguely give the effect of ornamentation. Now the potter rubs them out in order to remake them more symmetrically. Thus this motif which adorns most of /Plates XVI and XVII appear here/ /371/ the vessels in common use among the Chiriguano is obtained, so to say mechanically. 323 From the neck these decorations have been extended to the rest of the vessel for an aesthetic purpose, but their occurrence on the upper part influenced the rest.

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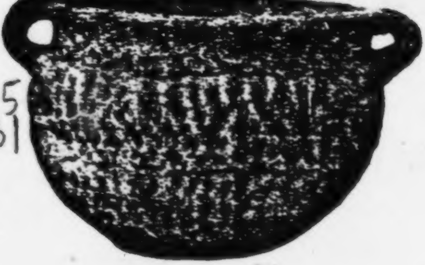
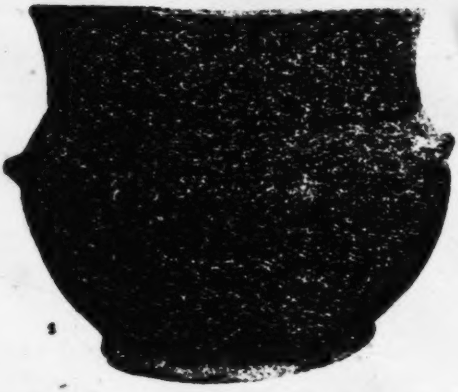


Fig. 35. Small vessel (yapeporai) decorated with fingernail impressions. The lines of contact between the three rolls of clay of which it is composed are still visible. Prov.: Carurutí. (1/3 nat. size.)

Plate XVI



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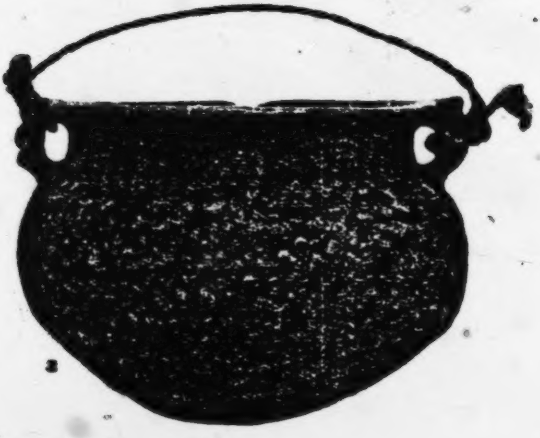

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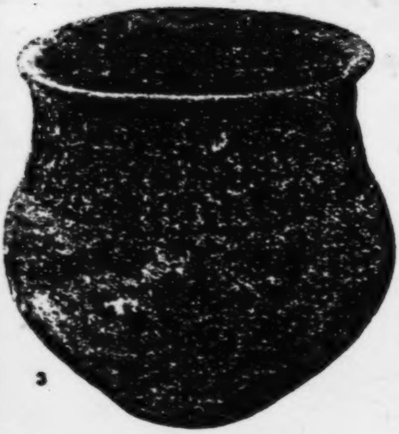

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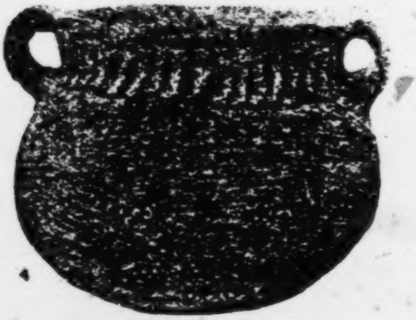

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/Caption on following page./

/Caption for Pl. XVI on preceding page./

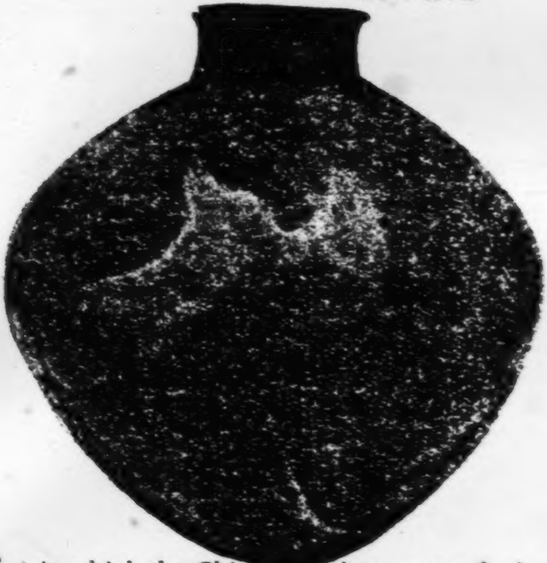
1. Cooking pot (yapepó). On the neck: fingernail impressions. Prov.: Ivu. (1/3 nat. size)

2. Vessel (yapepó) with twisted handles and decorated with incised triangles. Prov.: Saladito. (1/3 nat. size.)

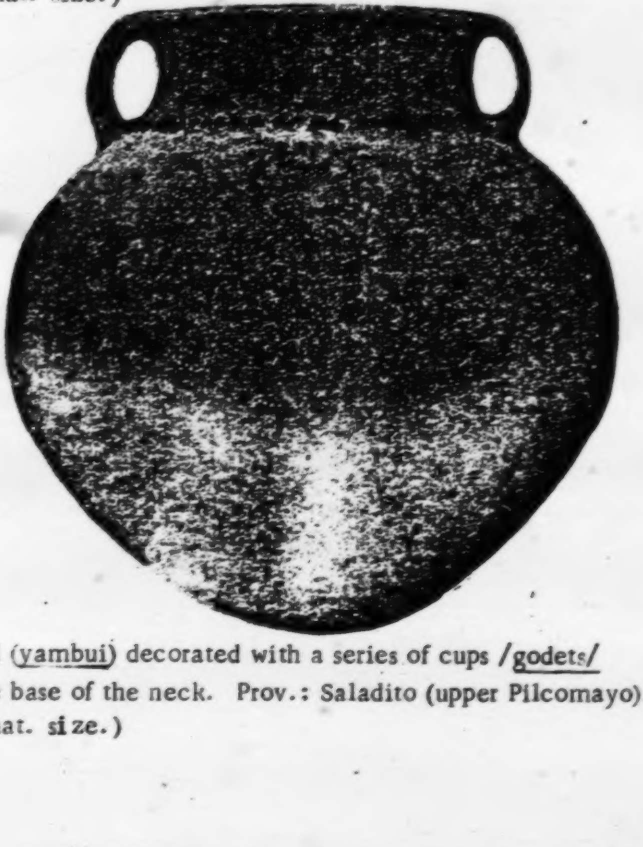
3. Cooking pot (yapepó) decorated with fingernail impressions. Prov.: Ivu. (1/4 nat. size.)

4. Cooking pot (yapepó) decorated on the neck with fingernail impressions. Prov.: Ivu. (1/3 nat. size.)

Plate XVII



1 Vessel (îru) in which the Chiriguano draw water for household use. This specimen comes from the Chané village of Tuyuntí, near the Aguaray (Salta Chaco, Argentine Republic). The neck is decorated with fingernail impressions. (1/4 nat. size.)



2. Vessel (yambui) decorated with a series of cups /godets/ on the base of the neck. Prov.: Saladito (upper Pilcomayo). (1/4 nat. size.)

Toba SI 12

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The ordinary pots used to cook the food are, as a general rule, decorated all around the neck with several rows of finger or fingernail impressions. The most typical example is the vessel of Plate XVI, 3 /see p. 125/ which typologically can be ranked with the big urns for cooking corn beer, many of which have more or less the same shape.

Ordinarily pots meant to go on the fire are provided with handles (Plate XVI, 2 and 4 and Fig. 36).

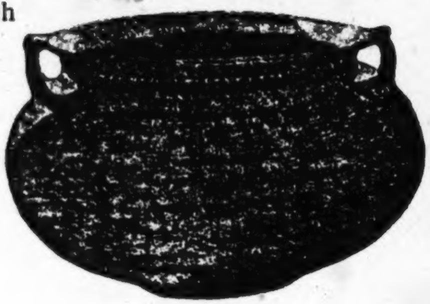

Fig. 36. Vessel (yapepó) with twisted handles and decorated with two series of small depressions imprinted on the neck. Prov.: Yumbía. (1/3 nat. size.)

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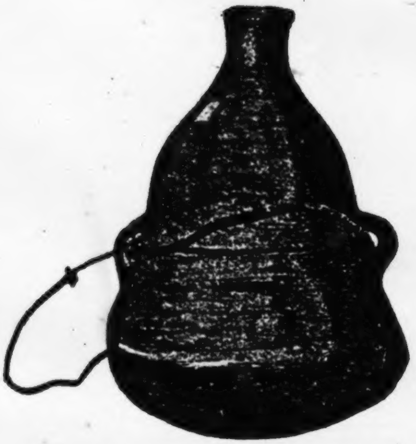

Fig. 37. Toba vessel in the shape of a flattened gourd. Serves for carrying water while traveling. Prov.: Macherotí. (1/3 nat. size.)

/371 cont./

415 Certain vessels (Fig. 35) have the exterior surface entirely
● 531 covered with these depressions obtained by pressure of the
thumbnail. The Indians call this decoration tatupire, that is
"armadillo carapace," /Fig. 37 appears here/ a completely
justifiable comparison.

One can consider as an evolution of the process of ornamentation by finger impressions the angles or chevrons which decorate the outside surface of the vessel of Figure 2, Plate XVI /see p. 125/, which have been incised in the soft clay with a pointed instrument. This type of ornamentation can be reduced to its simplest expression; thus on the neck of the vessel of Plate XVII, 2 /see p. 127/ it is limited to a row of little cavities made with a pointed stick. The small vessel of Figure 36 /see p. 128/ with a belly flattened from top to bottom belongs, from the decorative point of view, in the same category.

415 On another vessel (Plate XVI, 1) the small nipples which
531 project /372/ all around the belly constitute a summary
171 decoration which completes that of the neck formed by finger-
nail impressions. Pots of this type are found among the
Ashluslay (Nordenskiöld, 9, Fig. 65, p. 218).

This decoration is exceptional in South America. Jijon y Caamaño (p. 6) considers it characteristic of the northern part of Ecuador. He points out its distribution in Central America and in the Mound region in the United States.

[126] The îru of Plate XVIII, Fig. 2 /see p. 131 / has the exact
shape of a calabash; this resemblance was intentional, for the
Indian woman who sold it to me presented it at the same time
as the calabash which /Fig. 38 appears here/ had doubtless
served as a model. Vessels which are almost replicas of this
specimen have been found at Jachal and Calingasta in San Juan
province in Argentina (Ambrosetti, 1, Plate VII, and Debene-
detti, 3, Fig. 41, p. 69).

415 The Chiriguano call the vessels in which the women
[462] draw the water they need for their households by the Quichua
name îru. The îru are characterized not only by their more
415 or less globular shape and the narrowness of the neck on top,
323 but also by the quality of the paste from which they were

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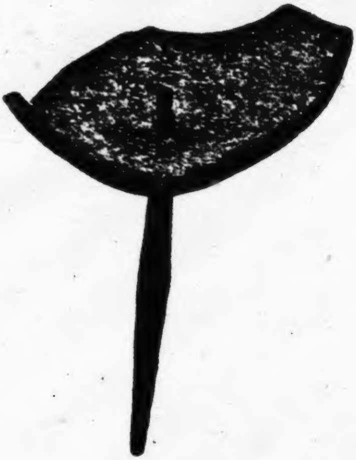

Fig. 53. Mold for making tin labrets (tembetayapua). Prov.: Yumbía. (1/3 nat. size.)

Mold for Tembetas

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The tembeta, or labrets, of the Chiriguano are of tin. They make them themselves with the aid of the mold pictured here (Fig. 53). It is a calabash into which the fins of the labret have been hollowed out, while the thicker central part of the ornament corresponds to the end of a stick going through the calabash. ● [531] [439] The cavity produced in the central part of the labret is then filled with wax into which glass or turquoise beads are incrusted. These come from ancient burial-places and are sold to the Chiriguano by the half-breeds of Tarija.

Balances

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The Chiriguano of the upper Pilcomayo and the Igüembé valley prize coca quite as much as the Quichua of the altiplano. Besides, it is from them that they got this vice. The fact is known and does not need to be demonstrated. This custom

/383 cont./

323 Chiriguano woman will never be seen making one single vessel at a time: since before continuing she must wait until each one of the parts making up the piece of pottery is dry, she occupies this interval by beginning another vessel, which will dry while she works on the first one again.

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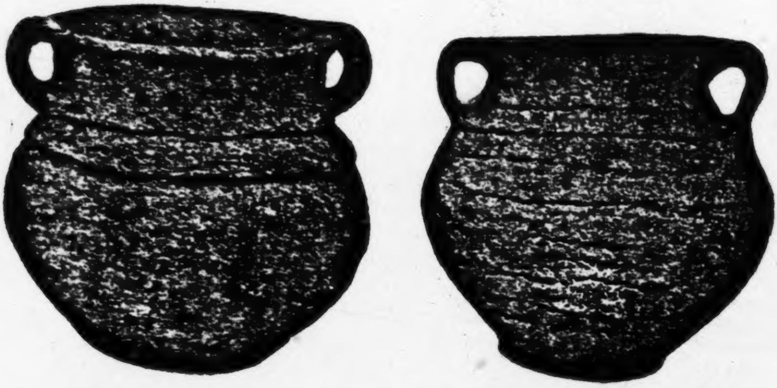

Figs. 57-58. Vessels (yapepó). The rolls of clay of which they are composed are still apparent and constitute a rudimentary ornamentation. No. 57 comes from Carurutí, No. 58 from Yacuiba. (1/4 nat. size.)

323 /384/ When she judges that the bottom has taken on some
firmness, she rolls between her hands a roll to which she tries to give
a regular diameter. Then she applies it on the base, forming a
perfect circle. She cuts off the part which extends beyond the
junction point. Next she flattens the roll with her hand, the com-
pression being made from inside to outside, with the back of the left
hand and the right palm. When the whole periphery has thus been
raised, she evens off the edge, filling all the depressions with pieces
[824] of wet earth. Then she smooths the outside of the vessel with a
[412] stripped ear of corn and a splinter of bamboo. These two instruments
are placed beside her and frequently dipped in water so that the earth
[237] does not stick to them. The inside surfaces are polished with the
valve of a shell (anodonta) (Plate XXIV, 2). The raw clay, once
it is shaped, is supple and resistant like leather. Vessels can be

/388 cont./

415 184 The footed bowl or "compote" (Fig. 72) comes from the Caipipendí valley, the same as the vessel with ribbed belly of Plate XXVI, 2. These are the only specimens of this type that I found in the whole Chiriguano country.

415 184 532 Anthropomorphic or zoomorphic vessels are rare. Scarcely anywhere but in the Caipipendí valley is corn beer ordinarily served you in vessels shaped like a bull. Besides, their workmanship is careless. The admirable anthropomorphic vessel of Plate XXVI, 1 is an exceptional piece.

415 Twinned vessels (Plate XXVII, 3) and those which a constriction separates into two bodies (Figs. 74, 75, and Plate XXVII, 1) are very rare.

415 ● 531 The motifs painted on Chiriguano vessels most often are of a purely geometric nature.

There are few exceptions to this rule. As an example of them, I shall give the large yambuí of Plate LII, 1, on the belly of which have been painted more or less stylized dogs, chickens, and toads; the yambuí of Figure 83, whose principal decoration is composed of a series of yakú (pavo del monte /wild turkey/, Penelope spec.); and finally several vessels in my collections, which I did not want to publish because of their completely Europeanized form. On one of them silhouettes of nandus are distinguishable (Plate XXXIV, Fig. 222) and on another have been drawn a man and woman whose hands are united by a red line (symbol of marriage, of love?).

I remember having seen on a jar in the Caipipendí valley /389/ nandus drawn with particular skill. I would gladly have bought that piece if it had been possible to arrange its transportation.

[178] The vessel of Figure 83[1] gives an excellent idea of what Chiriguano potters could do in the "realistic" genre if a long /Fig. 61 appears here/ tradition did not oblige them to limit themselves to the representation of geometric motifs.

[1] [See P. 249, Category 116--Analyst]

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415 531 The plant kingdom hardly inspires Chiriguano artists. The vessel of Plate LII, Fig. 3, is the only one whose decoration is clearly phytomorphic; and again in this case I am not sure that

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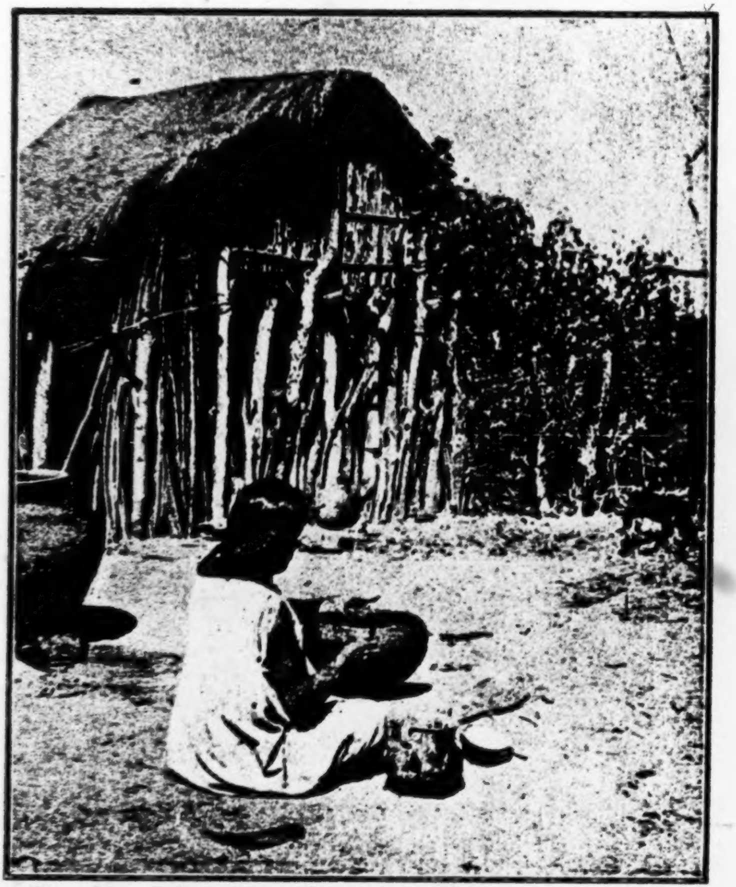

Fig. 61. Fabrication of a vessel: the exterior surface is smoothed with a chip of bamboo after being flattened with the hand.

415 531 a European model did not serve as an intermediary between nature and the picture the potter portrayed.

[126] [179] /390/ Among the 200 vessels I collected in Chiriguano country there is not one that includes a figuration of the human face, with the exception of the one to which I have alluded, whose form betrays the desire to satisfy the stupid puerility of The tourists.

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000 the tourists. In this respect Nordenskiöld (10, Fig. 28, p. 137)
Ce
415 was more fortunate than I: among the Chané of the Parapití
531 he was able to acquire a pot on which one distinguishes a nose
177 in relief and the organs of the face painted in a conventional
532 fashion, but in which the Andean influence is clearly reflected.

C Each region, often even each village, has its special
● 531 style, and this varies again according to the fancy or skill
415 of each potter. The differences are often sufficiently accentuated
184 to permit an ethnographer with some experience to recognize
the provenance of each piece at first glance.

From the point of view of decorative style, the Chiriguano country is divided into three zones, whose characteristics are the following:

On the upper Pilcomayo the fundamental element of decoration is the spiral in the form of a couchant S which is combined with the volute of another color taking off from the apex of a triangle (see, for example: Plate XXXV; XXXVI, 1; XXXVII, 2; Plates XLVII-L, etc. /see pp. 211 ff. and pp. 226 ff./

This motif is arranged in parallel zones framed by geometric figures (festooned lines, alternate triangles, barbed strokes, etc. (see, for example: Plate XXXVII, 1 /see p. 213/; Plate XXXIX, 2, /see p. 215 /; Plate XL, 2 /see p. 216 /; Plate XLIV, 2 /see p. 220/. Rare are the pieces of this zone whose principal decoration does not consist of variously combined spirals. The style of the pottery I collected in the Igüembé valley differs only a little from that of the upper Pilcomayo: we find the same principal elements without, however, the spiral playing a predominant role (Plate XXXIX, 1; Plate XLI; Plate XLII, 2; XLVIII, 4; Plate LI, 1-3; LIV, 2).

C The pottery made by the Chiriguano of the Ivu,
531 Macharetí, and Tarairí missions and by the Chané of the
415 Itiyuro reveals a special predilection for linear motifs stand-
184 ing out in black against a yellowish background. These are
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531 ascending and descending lines which run around the belly of
415 the vessel forming large triangles, and something of a kind,
which, in turn, end in Greek frets or spirals. The triangle

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surmounted by a volute is a motif which appears often in this region. Triangles with a solid surface combine to form either denticulate bands or somewhat hourglass-shaped figures whose effect is pleasing to the eye (Plate XXXIX, 1: Plate XL, 2; Plate XLI; Plate XLII, 1; Plate XLIII, 1; Plate LII; Plate LIV, 1 and 3-4; LVII, 3-4; LV, 1 and 3, etc.).

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Between the Chané vessels (Plate XXXVIII, 1; Plate LIII, 1-3) and the Chiriguano ones in the missions there are some differences which have less to do with the choice of motifs than with the manner in which they are treated. The Chané women have a purer taste and they evince greater sureness /391/ of hand than the Chiriguano potters. One senses clearly that the latter are only their pupils.

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It is difficult for me to say what decorative style might have been in vogue in former times in the Caipipendí valley (Plate LVII, 2; Plate LX, 4; and Fig. 72). Painted vessels have become rare there, and the few examples I saw or acquired were in very bad condition. As elsewhere, they were covered with geometric figures: broken lines, triangles, /Fig. 62 appears here/ festooned bands, etc. The individuality of Caipipendí pottery shows itself more in the form of some vessels than in their decoration.

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Since I could not visit the Chané of the lower Parapití, I have no idea of the characteristics of their pottery. Nordenskiöld (10, p. 144), who was more favored than I, declares that their pottery presents only a few traces of Andean influence, and he explains this fact by their isolation and poverty.

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If now, instead of style, that is, the combination of motifs, we consider the latter in themselves, /392/ a feeling of unity will succeed our feeling of diversity. The same identical designs are repeated over the whole of Chiriguano territory, and only their relative frequency in a given area and the importance attributed to them to the exclusion of the others create these distinctions of style which I have tried /Fig. 63 appears here/ to define. Nevertheless, there are some decorative elements which are limited to a certain region: the spiral is

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531 peculiar to the villages of the upper Pilcomayo and the Igüembé
184 valley. The decoration made up of broken and asymmetric lines does not go beyond the zone of the Franciscan missions and the Itiyuro region.

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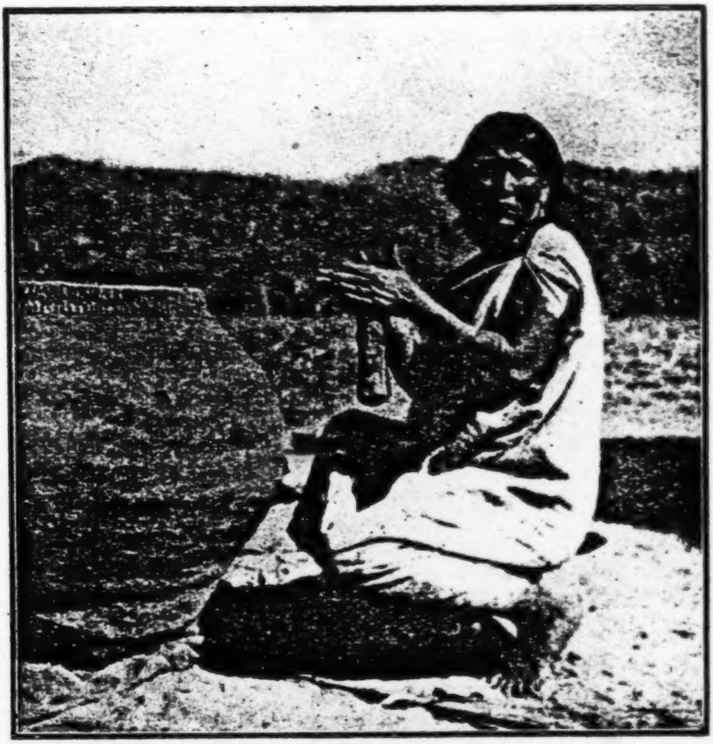

Fig. 62. Fabrication of a large vat: the roll of clay is rolled between the palms of the hands. (Photographs taken by the author at Masaví, Igüembé Valley.)

[126]

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000 first and foremost gasoline cans. Artistic ceramics have become the
323 appanage of a few old women who are not founding a school and who
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323 will carry the secret of their art to the grave. Already today,
178 463 obliged to satisfy a large demand, they endlessly repeat the same
887 motifs and have a vexing tendency to draw them hastily and
531 without any care at all. These designs are becoming awkward,
crude, and are taking on a primitive appearance which is far from
corresponding to the taste and culture of the Chiriguano.

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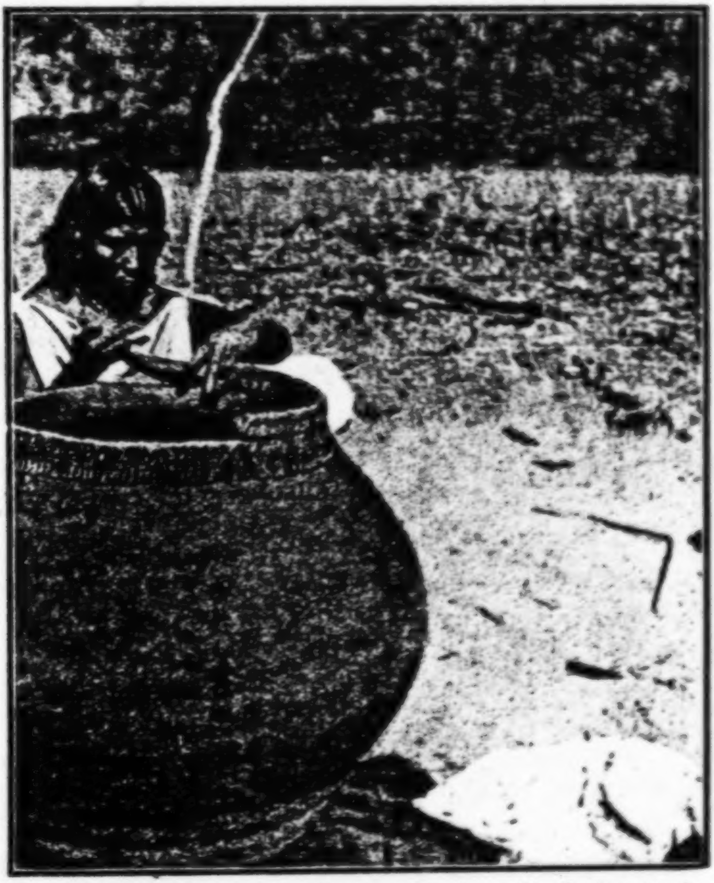

Fig. 64. Fabrication of a large vat: the roll of clay is placed on the preceding one and flattened between the thumb and [531] the other fingers of the potter. Finger impressions result from this, forming a crude design.

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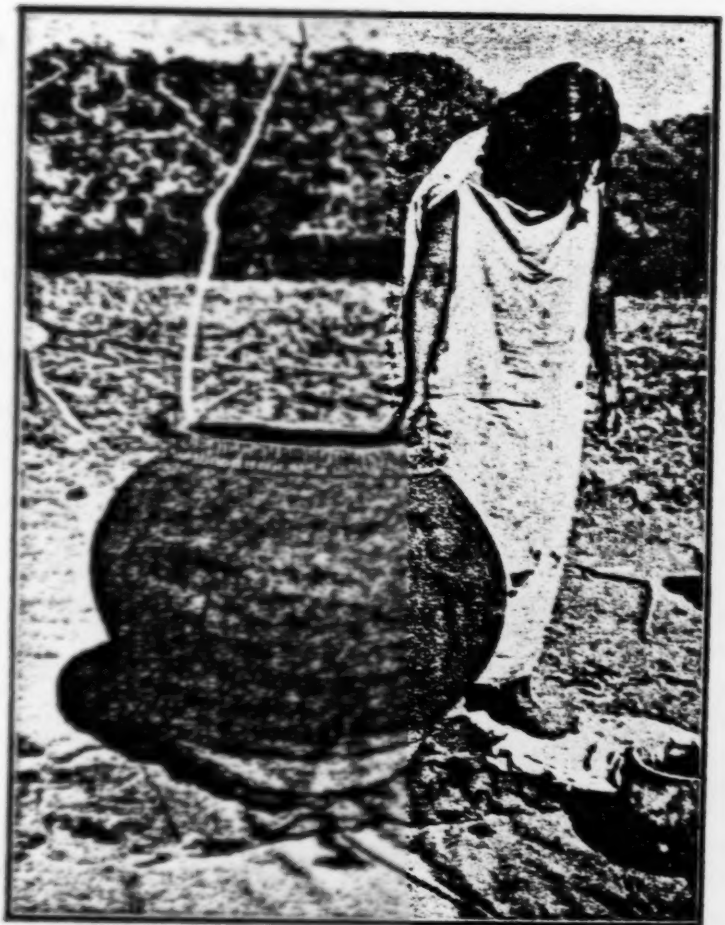

Fig. 65. Fabrication of a large vat: the potter impresses her thumbnail into the still soft clay to obtain a regular design.

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In some villages there are no more potters. The inhabitants of the toldería of Ibopeytí, for example, have to import the painted vessels they need to celebrate festivals. When I wanted to acquire them, it was generally objected that they had been bought and often at a very high price. "You go away and leave us without vessels," they often used to say to me as a half-joking, half-sad good-by after my raids.

/396 cont./

323 Without wishing to pass as a prophet, I think I can
178 assign five years of life to the artistic pottery of the Chiriguano. Already it is becoming difficult to make collections of it, at least collections having aesthetic value.

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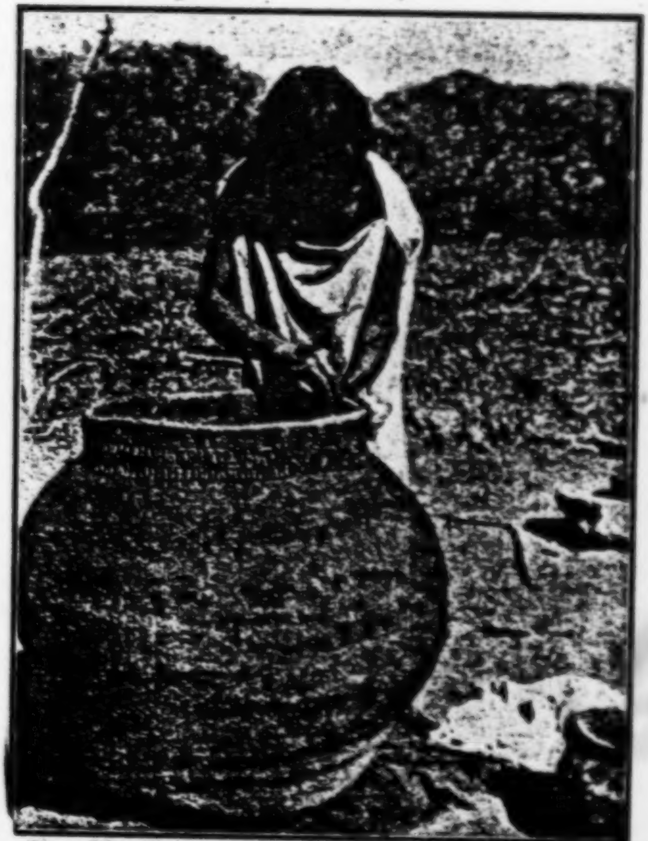

Fig. 66. Fabrication of a large vat: when dry, the clay is polished with a well-polished stone. The purpose of this operation is to avoid all porosity in the surface of the vessel.

415 The state of decline and regression in which Chiriguano
178 pottery is found explains perhaps the decided differences
184 often existing in the pottery of the various regions inhabited
323 by the Chiriguano. Artists being few, it is not surprising that their output varies little and that, because of this, the vessels of one village are all very much alike.

'399 cont.'/ It is already evident
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172 that the pottery of the Humahuaca region shows identical
171 characteristics from the north of Jujuy to the visinity of La
415 Quiaca. To me the local variations seem absolutely negligible. Boman (2, Vol. I, p. 7[illegible] was already expressing himself in the following manner on the relations between these two
A
[172] regions: "If one wishes to compare the objects dug up in the Humahuaca region with the pre-Hispanic remains of other
[171] regions, they would be most like those of the Chichas." At

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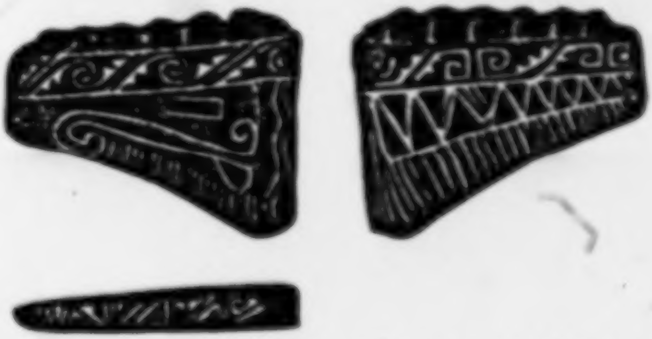

Fig. 37. Panpipe made of olive-hued stone, found on the upper Pilcomayo near the Chiriguano village of Ibopeytí at the same time as the vessel on Plate XXV. (1/2 nat. size.)

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171 Tolomosa in Bolivia, in the department of Tarija, the von
415 Rosen mission (2, Fig. 175, p. 112) found an ornithomorphic dish, an exact replica of the famous puco of this type discovered at La Paya in the Calchaqui Valley.

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172 The Humahuaca-Chicha culture does not form an isolated
171 bloc. It is more or less closely related to those whose remains
18 have been studied in the northwest of Argentina in Diaguite territory, on the Puna de Atacama and de Jujuy, in the Atacama Desert, in the north of Chile and the extreme south of Peru. In the geographic area thus defined, it surely seems as though there was formerly a center of acculturation whose existence was pointed out only a few years ago.

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172 Boman (2, Vol. II, pp. 767-778) is the first to have defined the specific characteristics of the most important of these cultures from the historical point of view, that of the Atacama. By comparing the objects his own excavations or those of his colleagues brought to light in Calama, in Chiuchiu in the Atacama Desert, and in various localities of the Puna de Jujuy, he could demonstrate the homogeneity of these finds. He rightly attributed all these remains to one single people, the Atacama, whose habitat probably embraced, besides the regions I have just enumerated, the Puna de Atacama and part of the Calchaqui Valley as far as La Paya.

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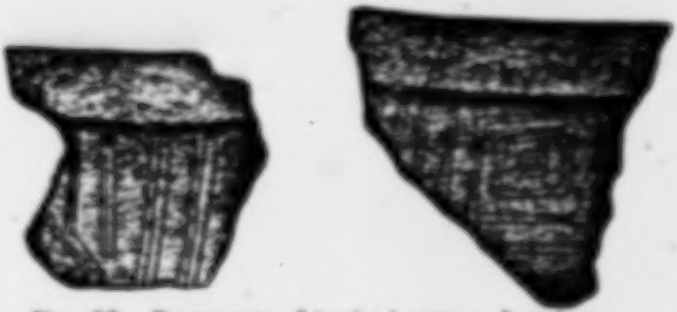

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[178]

Fig. 68. Fragments of incised pottery found at Caipipendí. Present-day Chiriguano never decorate their pottery with engraved lines. (2/3 nat. size.)

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172 However, there is one aspect of the problem to which Boman gave too limited a solution. In seeking to determine the frontiers of the ancient peoples of the north and northwest of Argentina, in my opinion he stressed too much the divergences which the remains of their culture present and not enough the traits they have in common. Still, the points of contact are too numerous and too specific to be attributable simply to a great Peruvian civilization from which these civilizations emanated.

1: Métraux--179 E-8 (1929) 1930 SF10 Chiriguano SF10
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Plate XXVI

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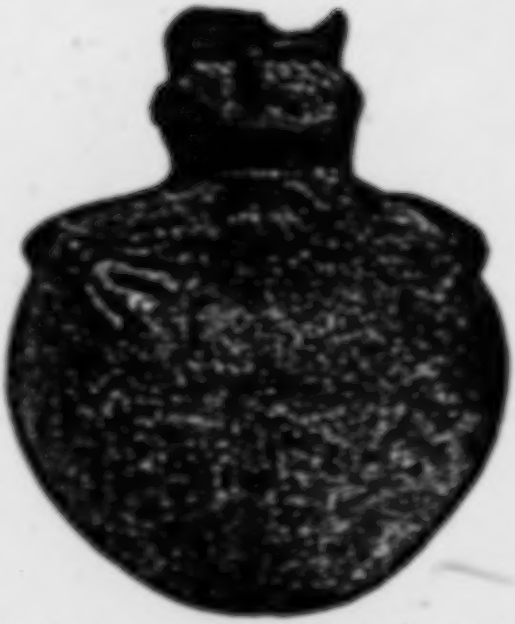

1. Anthropomorphic vessel, Chané. It is covered with a layer of white paint. Prov.: Tayuntí (near the Aguaray). (1/3 nat. size.)

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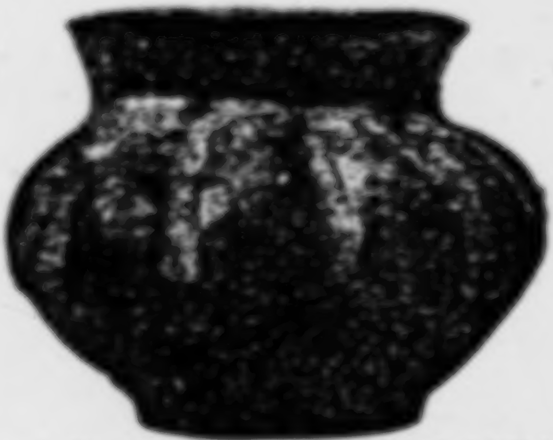

2. Vessel with ribbed belly, brown in color. Chiriguano. Prov.: Caipipendí (1/2 nat. size.)

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A P.C 19 531

Latcham (p. 5) says that for a long time he has also had the impression that Chincha culture had played a very important role in the development of the prehistoric art of the north and center of Chile, especially in the Diaguito-Chilean region, that is, the provinces of Atacama and Coquimbo, and that these influences had extended as far as Cachapoal in the south.

After the publication of Uhle's work, Latcham (p. 20) not only accepted his conclusions, but even demonstrated the extension of Chincha culture as far as Caldera. Like Uhle, Latcham (p. 20) is of the opinion "that an examination of Diaguito-Argentine pottery would furnish proof that the traces of Chincha and Chincha-Atacama influences are very common in the art of northwestern Argentina, where all the designs reproduced (by Latcham) are found again alone or in combinations with other local motifs. These influences made themselves felt as far as the southeast and even the northeast of

C [415] [534] [177]

Bolivia, as can be ascertained by consulting the works dealing with the antiquities of these regions. In the modern pottery of the Chiriguano many of these same elements persist, as one can realize by leafing through the work of Outes, 3."

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In the pages which follow I shall seek to demonstrate that Chiriguano pottery presents characteristics obliging us to rank it among those which seem to have undergone the influence of the Chincha-Atacama civilization.

A P.C 17 114 121 [648]

Even if the hypothesis of the existence of a Chincha-Atacama civilization must be rejected some day, it is not any less certain that at a given moment the prehistoric tribes of the region of Atacama, of the northern coast of Chile, of the south of Peru and Bolivia, and of the north and northwest of Argentina were united by close relations, which /404/ explain the numerous points of contact of their cultures. Uhle's theory has on its side the advantage of accounting for these analogies whatever may be the reservations we might be able to formulate concerning the date this scholar attributes to the Chincha-Atacama civilization, concerning the importance and the extent he gives it.

P.A. /404 cont./

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The cemeteries of the Isla de Tilcara have given numerous specimens of this type (Debenedetti, 2, Fig. 98, p. 152; Fig. 101, p. 154; Fig. 104, p. 157; Fig. 106, p. 158; Figs. 109-111, p. 162; Figs. 113-114, pp. 165-166), of which a specimen has also been found in the Alfarcito in the Quebrada de Humahuaca (Debenedetti, 4, Fig. 15, p. 29). /Plate XXVII appears here./

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/405/ Vessels whose appearance is obviously similar to that of our yapepo were formerly used in Chile (Latcham, Fig. 17, p. 11).

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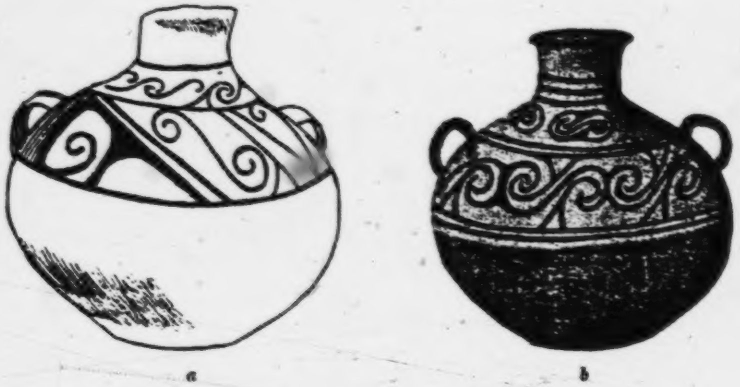

Fig. 70. The îru (a), drawn from Debenedetti, was found on the Isla de Tilcara. Vessel b is modern. It comes from the Chiriguano village of Yumbía. It attests to the fidelity with which the Chiriguano have kept to our day the ancient types of Andean pottery. (1/6 nat. size.)

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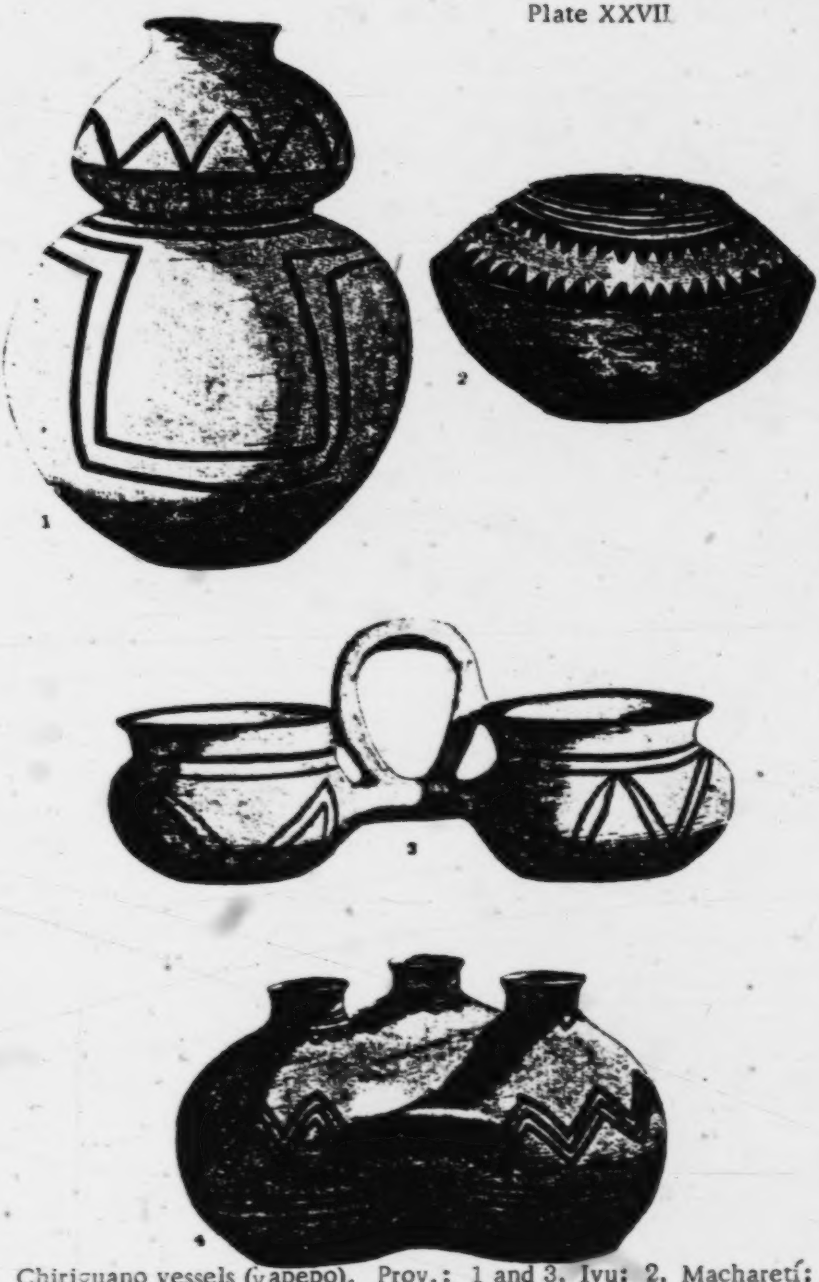
3. The large yambuí of Plate LV, 3,[1] is not a common type in South America. Jijon y Caamaño (p. 24, Fig. 15) cites only one specimen, coming from Imbabura in Ecuador, which was known to him outside of Chiriguano country.

4. The two yambuí of Plates XLI, 1,[2] and LV, 1[3] both come from the Ivu mission. Their form is unusual in Chiriguano country, but very interesting by reason of the analogy it offers with that of vessels dug up in Catamarca province in Caspinchango (Debenedetti, 5, Figs. 9 and 10, pp. 23-24) and that of funerary urns from La Rioja discovered and published by Boman (5, Fig. 4b, p. 24).

[1] [See P. 237--Analyst]

[2],[3] [See PP. 217 and 237 respectively--Analyst]

Plate XXVII



Chiriguano vessels (yapepo). Prov.: 1 and 3, Ivu; 2, Macharetí; 4, Caipipendí. Colors: 1 and 2, black on white; 3 and 4, red on white. (Nos. 1 = 1/4; 2-4 = 1/3 nat. size ±.)

C /406 cont./

415 171 a map, these footed vessels "bakershaped" /quoted in English/ mark out the whole extent of the Inca Empire from Ecuador to Chile and Argentina. This is the first time, however, that their presence has been noted among the Chiriguano and outside the borders proper of the Inca Empire.

C [177] 7. As Nordenskiöld (10, Fig. 48, p. 162) established, the twinned Chiriguano vessels (Plate XXVII, 3)[1] also denote an Andean influence. As for that, it suffices to compare them with the ones from the Quebrada de Humahuaca (Debenedetti, 2, Fig. 144, p. 196).

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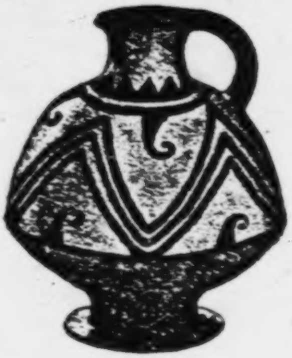

Fig. 71. Miniature footed vessel. Prov.: Cuevo. (2/5 nat. size.)

C 415 171 8. As for the vessels consisting of triple connected bodies (Plate XXVII, 4), Jijon y Caamaño (p. 26) believes them to be of Central American origin. "Their center of dispersion," he says, "must be located in a southern region of Central America, from where, perhaps through the medium of the Arawak, they arrived in the Chaco and Peru." This hypothesis is tempting.

C A 415 171 9. The Central American origin of the footed bowl or "compote" (Fig. 72)[2] could not be doubted. Jijon y Caamaño (pp. 31-51), Rivet (2, pp. 8-9), and Linné (2, Map 6, p. 107) have amply demonstrated it. On the subject of one of the varieties of this type, Jijon y Caamaño (p. 34) makes the

[1] [See p. 183--Analyst]

[2] [See p. 187--Analyst]

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CC Chiriguano have not abandoned. It is not out of the question,
415 however, that the Chané did not contribute toward preserving
171 this type,[1] if it was really they who made it known to the popu-
C lations of tropical America east of the Andes. Jijon y Caamaño
[415] (pp. 11-13) studied its distribution in the two Americas and
[170] placed its center of diffusion in Central America. In Diaguite
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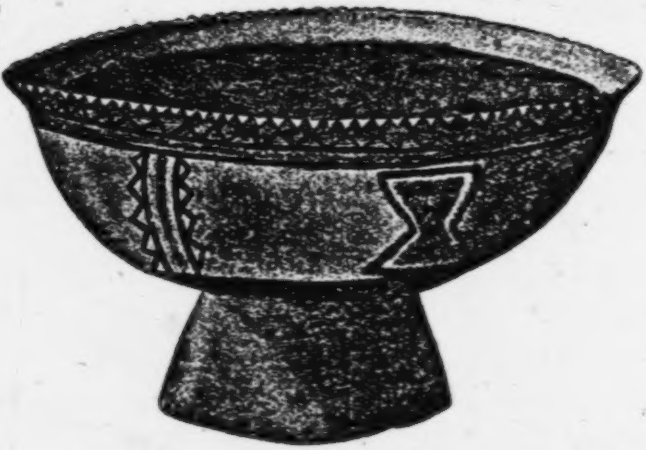

Fig. 72. Footed bowl or "compote." Black and red motifs on cream background. Prov.: Carurutí. (1/3 nat. size.)

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415 In Diaguite
171 country we find pottery of a more or less similar aspect, but
D which must nevertheless be eliminated from this category.
415 It is indeed provided either with a tongue-shaped appendage or
531 with an anthropomorphic or zoomorphic figuration (Ambrosetti, 6, pp. 372-380).

[1] [i.e. The type depicted in plate XXVII, 2, p. 183 -- Analyst]

/408 cont./

415 12. The ornithomorphic vessel of Figure 73 seems to
171 have come from the hands of the ancient potters of the Isla
172 de Tilcara who, several centuries ago, used to make analogous pieces, without a doubt servilely imitated by the Chané and the ancestors of the Chiriguano (see Debenedetti, 2, Figs. 139-141, p. 191). Boman (2, Vol. II, p. 786, Fig. 193) also publishes a bird-shaped vessel, perhaps of the pavo del monte (Penelope obscura, Vieill. ?), found not far from the present-day village of Humahuaca and which, in addition to its general appearance, has in common with our specimen

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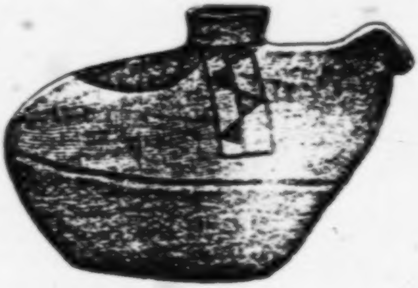

Fig. 73. Ornithomorphic vessel. Chiriguano. Motifs: pink and green. Prov.: Tarairí. (1/3 nat. size.)

415 from Tarairí designs painted on the sides which represent the
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172 wings and tail.

The Chiriguano Indians of the Caipipendí valley and the
415 Ivu mission still like to serve chicha in vessels to which they
532 give the appearance of a bull (Plate XXVIII, 7-9).[1/a] Llama-
[273] shaped vessels have been discovered in the Quebrada de
[172] Humahuaca (Debenedetti, 4, p. 27, Fig. 14, and Odilia
[171] Bregante, Fig. 132, p. 147). Perhaps these are the prototypes of the present-day Chiriguano specimens. Why suppose that
[114] these receptacles had solely ritual usage, as Mr. Debenedetti thinks, when one sees the modern Chiriguano make an entirely secular use of them?

[1/a] [See p. 190--Analyst]

Chane SF8
Prehistoric Ecuador SD3
Prehistoric Chile SG3

P.C. Ce 415 171 532 /408 cont./

13. The marvelous vessel of Plate XXVI,[2] 1 is entirely of Andean inspiration. The idea of giving the shape of a human head to the neck of the yuro was not foreign to the ancient populations of the Quebrada de Humahuaca (Boman, 2, Vol. II, Fig. 190 and Plate LXXXII, Fig. f; and Debenedetti, 2, Fig. 136, p. 186). Up to the present time this region has not provided any vessel of this type which, by its beauty and the sureness of the modeling, /Plate XXVIII appears C [415] here/ /409/ was comparable to our specimen from the Itiyuro. The woman who fashioned it was a worthy artist.

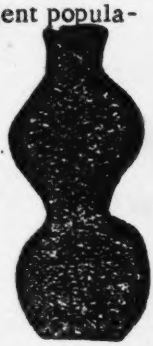

Fig. 74. Vessel painted red. Prov.: Caruruti. (1/4 nat. size.)

P.E Ce 415 171 532 In Ecuador, vessels with a globular belly surmounted by a human head are frequent, but few specimens from this region can compete with this Chané masterpiece.

C 415 171 172 14. The vessels of Figures 74 and 75 and Plate XXVII, 1,[2] are characterized by a narrowing which separates them into two superimposed globular bodies of more or less similar diameter. In the valley of the Loa River a vessel of similar type was found which presents the most surprising identity with the one of Figure 74. Montell (1, Fig. 34 e, p. 28), who publishes it, makes the following remarks about it.

[Text continues on p. 191]

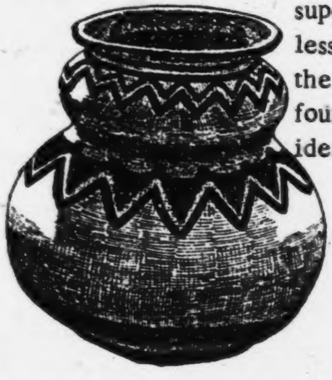

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Fig. 75. Vessel decorated with red and black motifs. Prov.: Caipipendí. (2/5 nat. size.)

[1] [See p. 179--Analyst]
[2] [See p. 183--Analyst]

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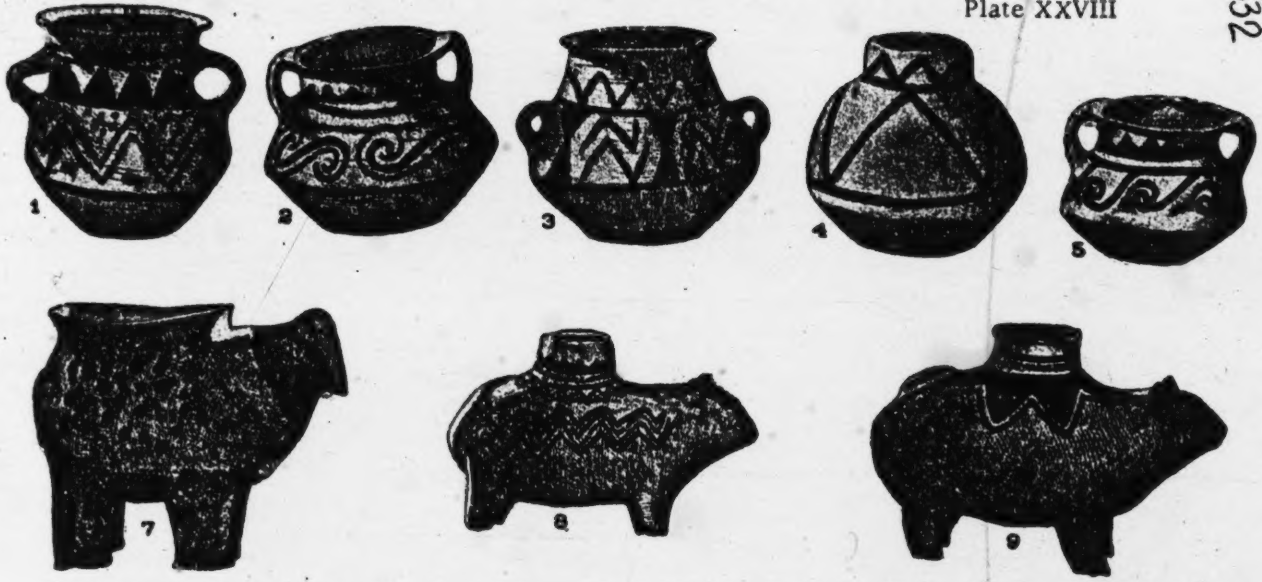
Plate XXVIII



Miniature Chiriguano vessels (toys and amusing objects). Prov.: 1, Ibopeytí; 2 and 5, Yumbía; 3, Tintapaw; 4, Tarairí; 7-9, Carurutí. Colors: red brown and black on white background, except Nos. 4 and 7, red brown on white. (Nos. 1 and 4 = 1/2; 2, 3, 5-9 = 1/3 nat. size ± .)

1: Métraux--190 E-5 (1929) 1930 SF10 Chiriguano SF10

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of this country (1).

1. Vessels of this type also show great similarity to the Araucan ones which were discovered in the Argentinian territory of the Neuquén. (San Martin, pp. 10-15, pp. 131 and 132.)

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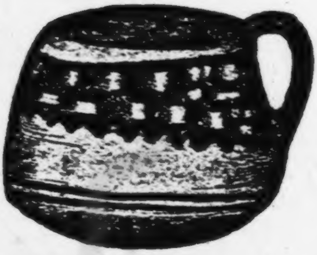

Fig. 76. Cup decorated with black checkerwork on cream background. Prov.: Igüembé Valley. (1/3 nat. size.)

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16. The little cup of Figure 76 is the only one of this shape I was able to collect. Like the vessels examined thus far, it constitutes by its aspect and decoration an Andean survival. Many cups have been discovered in northwestern Argentina. Some of these specimens have been found on the Isla de Tilcara (Debenedetti, 2, Fig. 149, p. 206) and at Casabindo in the Puna de Jujuy (Lehmann-Nitsche, Pl. IV, 5 D).

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17. Bowls have such a wide distribution in South America that their presence among the Chiriguano would not by itself be a sufficient argument to demonstrate the Andean origin of their culture. However, among these Indians, the numerous specimens of this category of receptacles found in each village show such similarities with the puco of the adjoining Andean regions that we are obliged to consider them as borrowed forms.

Prehistoric Argentina SI3
Prehistoric Chile SG3

/410 cont./

C 415 171 Thus, for example, the puco of Plate XIX, 2 and 4[1] are nearly identical with certain dishes coming from La Poma, Salta province. (Dillenius, Fig. 7, p. 13.)

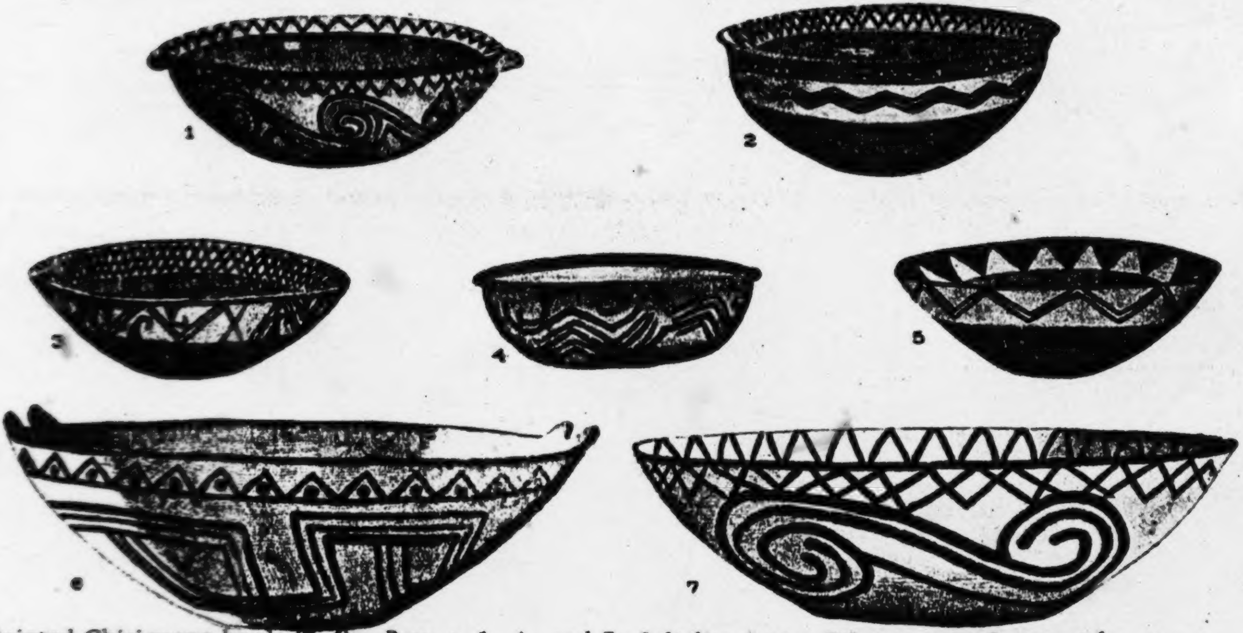
The Chiriguano puco (Fig. XIX, 3) could easily be mixed with a specimen from La Paya (Ambrosetti, 6, Fig. 185, p. 368), which, like it, has two nipples on each side of the rim.

C [531] ● The small bowl of Figure 77 carries on the rim two heads of a mammal stylized to the point that one can identify it as a llama or a puma, as one wishes. The two appendages in relief are perforated to allow a suspension cord to pass through. One would never finish enumerating all the receptacles of the Andean region which are decorated with the same motif. I shall limit myself to citing, in the countries adjoining the habitat of the Chiriguano, /Plate XXIX appears here/ /411/ P.A. [172] [415] several analogous finds. Thus, a dish of this type was dug up at Casabindo, on the Puna de Jujuy (Ambrosetti, 4, Fig. 49 b, p. 39, Vol. LIV) and at La Paya (Ambrosetti, 6, Fig. 181, p. 364).

C 415 531 Several bowls (Plate XXIX, 1 and 6) of my collections are provided /Fig. 77 appears here/ with small nipples on the sides, whose use is, at first sight, enigmatic. As Rosen (2, p. 109, Figs. 167-188) has demonstrated, they are appendages which permit passing a small cord around the dish and hanging it. On some Chiriguano specimens these protuberances are perforated and a string passed through. By this means, /Fig. 78 appears here/ the bowl is suspended from the roof beams. P.C. [415] Several from the Quebrada de Humahuaca (Debenedetti, 2, Figs. 60-63, pp. 111-112) also show these protuberances, whose use must have been the same as among the present-day Chiriguano. These nipples are doubtless handles or ears which, having lost all practical usefulness, were reduced /412/ to the state of simple ornamental motifs and not, as was believed, of still embryonic handles.

[1] [See p. 135--Analyst]

Plate XXIX



Painted Chiriguano bowls (naé). Prov.: 1, 4, and 7, Saladito (upper Pilcomayo); 2, Yumbía; 3 and 5, Tintapaw (upper Pilcomayo); 6, Ivu. Colors: black and red on white background. (Nos. 1-5 = 1/4; 6 = 1/3; 7 = 1/2 about nat. size ± .)

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1: Métraux--194 E-5 (1929) 1930 SF10 Chiriguano SF10

Peruvian Prehistory SE4

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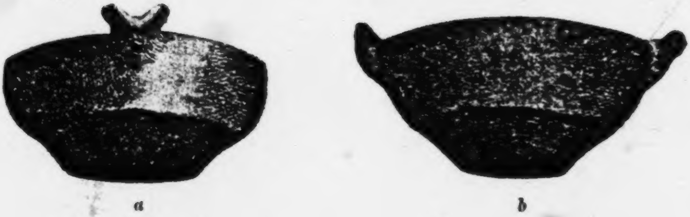

Fig. 77. Small bowl with zoomorphic ear and hole for hanging. Prov.: Caipipendí. (1/3 nat. size.)

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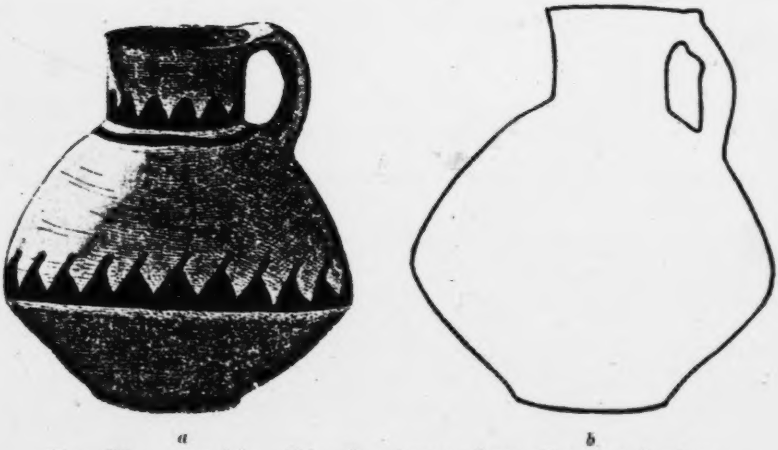

Fig. 78. a and b. Vessel a comes from Cuevo; b gives the profile of a vessel found at Tacna and attributed by Uhle to the Inca period.

Chané SF8
Arawakan Indians SR6
Guarani SM4
Peruvian Prehistory SE4

C /412 cont./
415 18. To put an end to these comparisons, I shall call
171 attention to two vessels (Fig. 78 a and b), one acquired in
PP Ivu in the Chaco and the other in Tacna, and dating from the
415 Inca period (Uhle, 4, Plate XXVIII, 2). A simple glance at
the two figures permits the establishment of their perfect
identity.

C In short, from these comparisons and the ones we made
CE on the subject of pottery in common use, we can draw the
415 following conclusions: Chiriguano and Chané pottery is, from
171 the morphological point of view, closely related to that of the
ancient populations of southern Bolivia and northern Argentina
C and therefore offers numerous points of contact with the
CE Chincha-Atacama civilizations. It still keeps traces of strong
[177] Inca influences (footed vessel (baker-shaped /in English/),
aryballoid jars, ornithomorphic and anthropomorphic vessels,
A bowls, etc.). The ancient Arawak ethnic substratum is manifested
[415] in this sphere by the survival of several special types of
pottery (vessels in the form of beakers or bowls (compoteras),
vessels with a ribbed belly, vessels with three connecting
bodies, etc.).

C The pottery in everyday use is clearly of Guarani inspira-
CE G tion and in its general features has remained identical to those
415 of the ancient Guarani of Bolivia.

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Comparative Study of the Principal Decorative Motifs of Chiriguano Pottery and That of the Neighboring Andean Peoples

The triangle with volute. In the region of the upper Pilcomayo the fundamental motif of pottery decoration is the triangle whose apex is prolonged in a volute or spiral (Plates XXXII-XXXIII,[1] 136-199). This decorative element is repeated to repletion on all the vessels I collected from the village of Saladito to the valley of Iguembé. Elsewhere it becomes less frequent and takes on a more rudimentary form, which can be considered as further developed or degenerated.

[1] [See PP. 200-201 -- Analyst]

/412 cont./

● 531 184 Even on the upper Pilcomayo this design occurs in many variations according to the place or the artists: on certain pieces the volute which prolongs the triangle is clearly drawn (Plate XXXV, 1; XXXVII, 2; XXXVIII,[1] 2; etc.); on others it is no more than a hook more or less closed (Plate XXXII, 137-151). This last case is more usual. Finally, the hook itself is drawn with so little care that it is transformed into the simple arc of a circle, then into a straight line prolonging one of the sides of the triangle (Fig. 78 a).

Some vessels, generally outside the upper Pilcomayo region, /Plates XXX-XXXIV appear here/ /413/ present the same motif, but instead of the hook or the spiral the potter has painted a fret element (Plate XLI, 2, and XLIII, 1; LIV, 1 and 4)[2] more or less well executed. Thus one can follow the evolution of the spiral to the fret by going from one point to another of Chiriguano territory.

Most often these triangles with a volute are arranged in two rows and face each other alternately. When such an arrangement occurs, the potter always takes care to draw, along the line forming the volute, a parallel line of a different color, which, after following the inflections of the volute, goes to join that of the facing triangle. The figure (Plate XXXIII,[3] 178-194) thus obtained is a double volute in the form of a couchant S. It is particularly characteristic of the pottery of the upper Pilcomayo and the Iguembé valley. This double volute perhaps can be treated as an independent decorative element, witness the yambui of Plate XXXVI, 2, and LI, 3.

531 Sometimes, but rarely, the triangle with a double volute is replaced by an angle whose sides, by being drawn out, form a continuous line which unites these motifs to each other (Plate XXXVI, 1; XLVII, 3; LIII, 3).[4]

[171] The origin of this motif is lost in the night of time. It appears already very stylized on the vessels of the Tiahuanaco period, coming from Tiahuanaco itself (Posnansky, Plate III, Figs. E and F) and from the Mizque valley (Nordenskiöld, 5, p. 95, Fig. 40).

[1] [See pp 211, 213 and 214 respectively--Analyst]
[2] [See pp. 217, 219 and 233 respectively--Analyst]
[3] [See p 201--Analyst]
[4] [See pp 212, 226 and 232 respectively--Analyst]

Plate XXX

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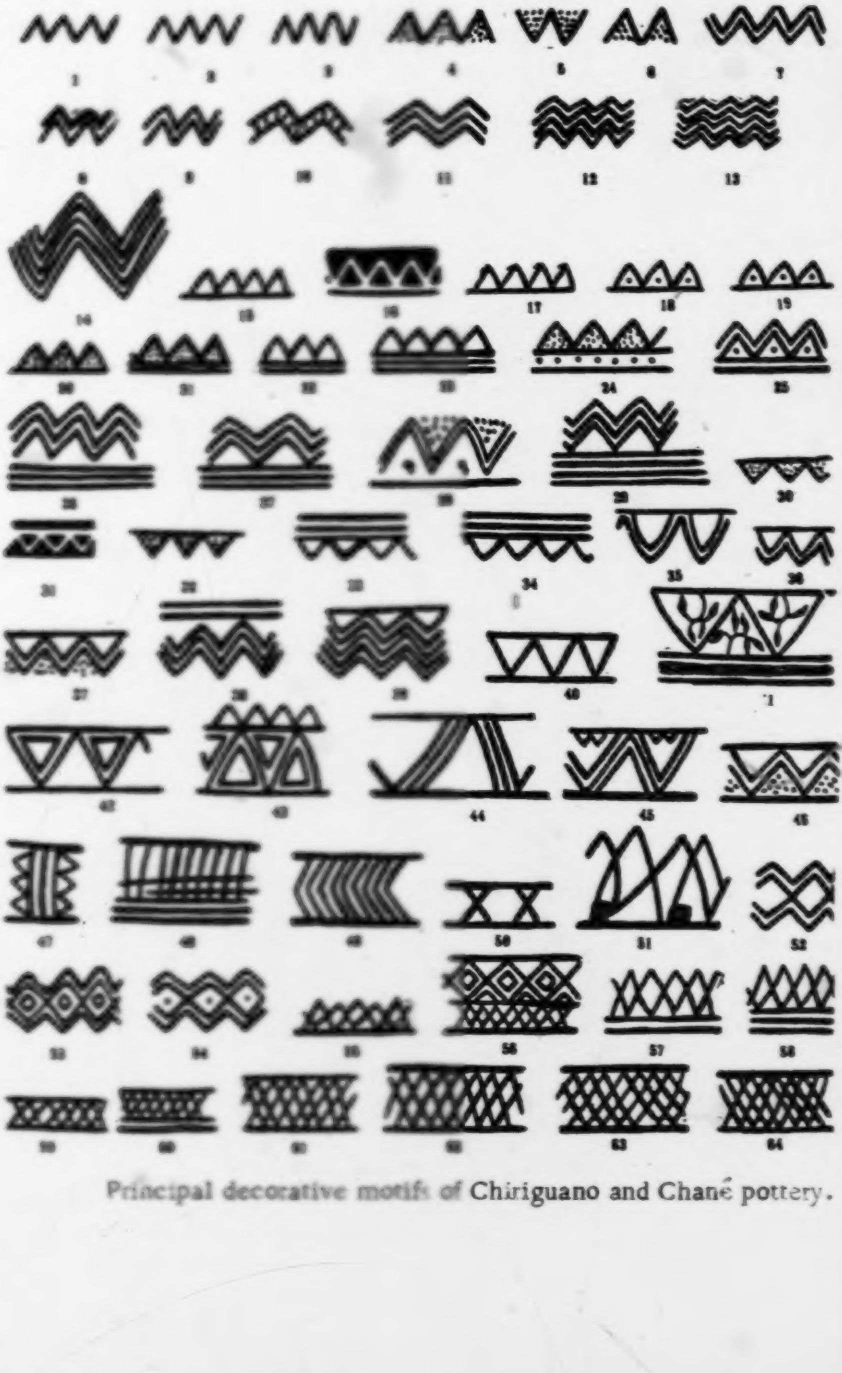
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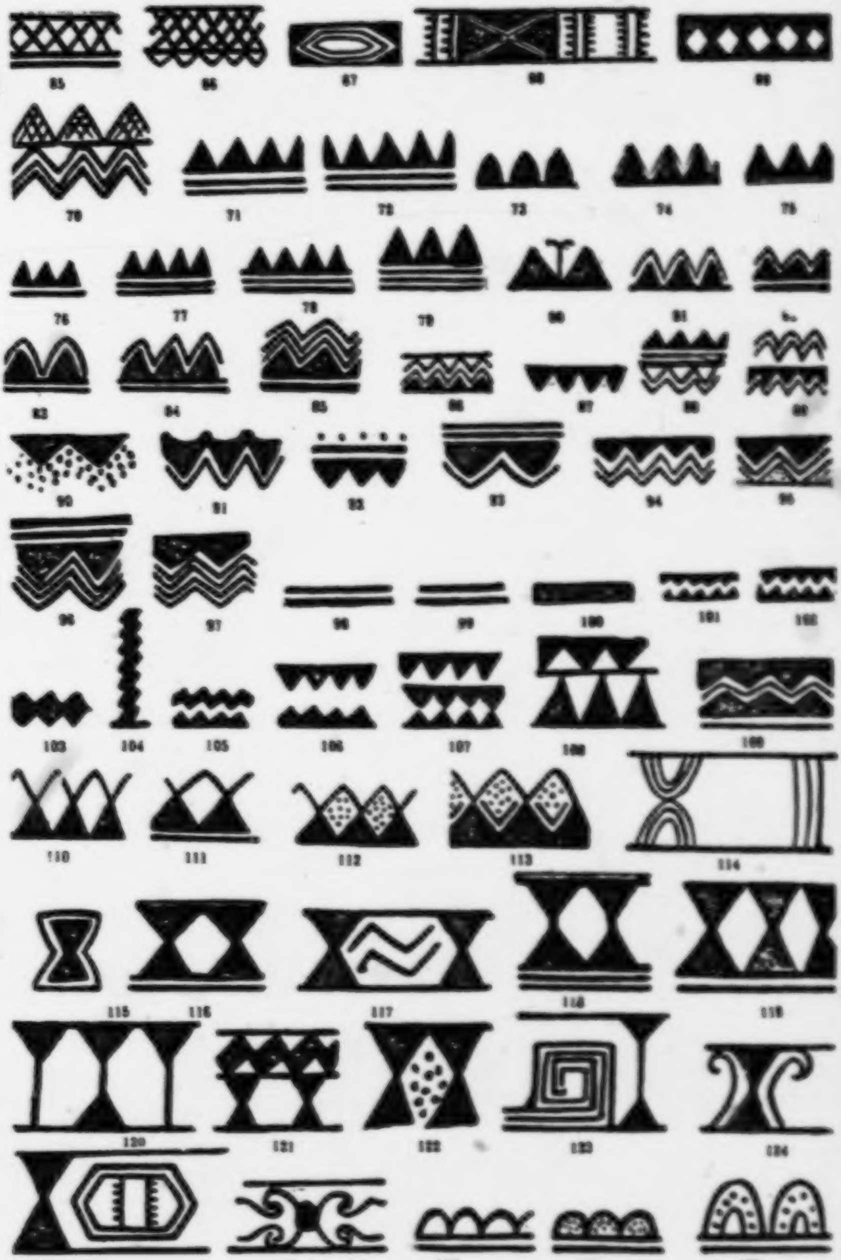
Principal decorative motifs of Chiriguano and Chané pottery.

Plate XXXI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Principal decorative motifs of Chiriguano and Chané pottery.

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Chane SF8

Plate XXXII

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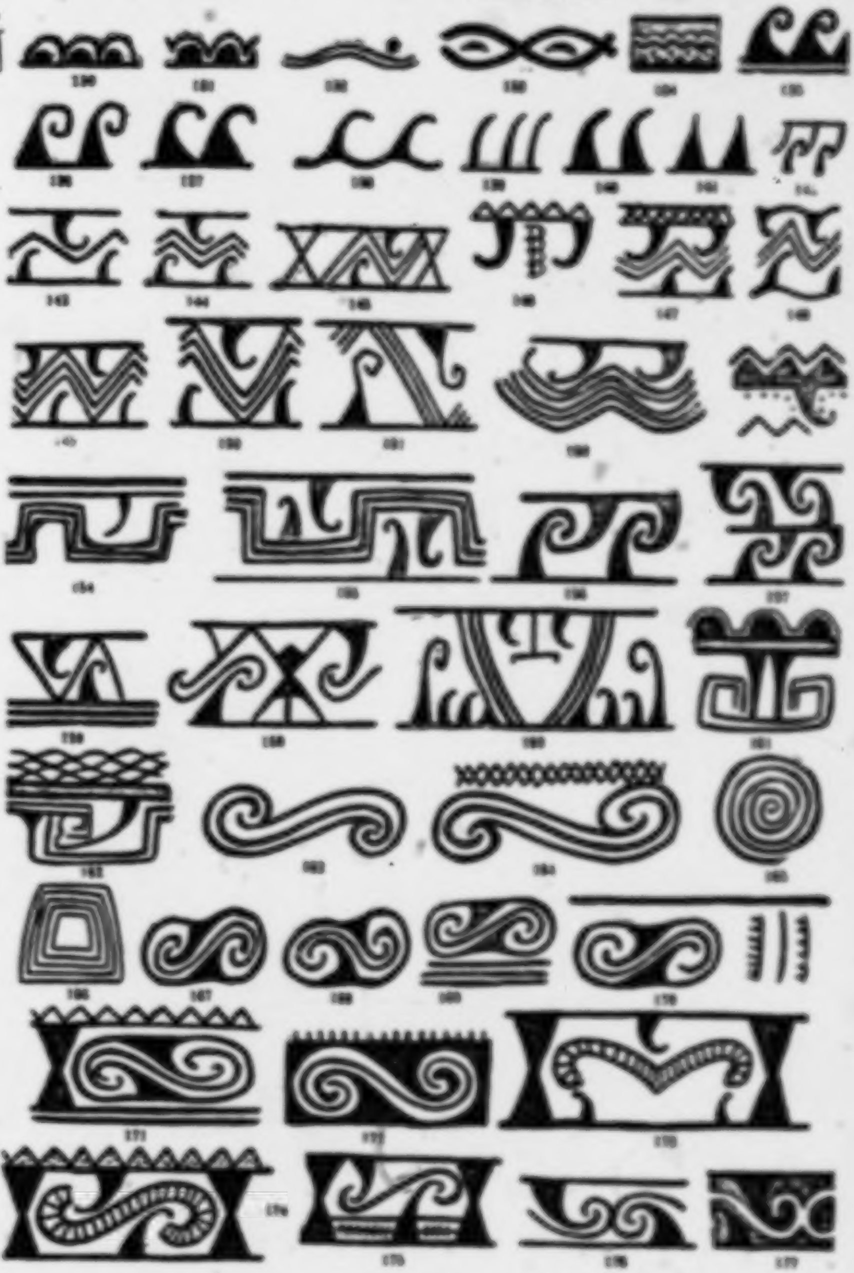
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Principal decorative motifs of Chiriguano and Chané pottery.

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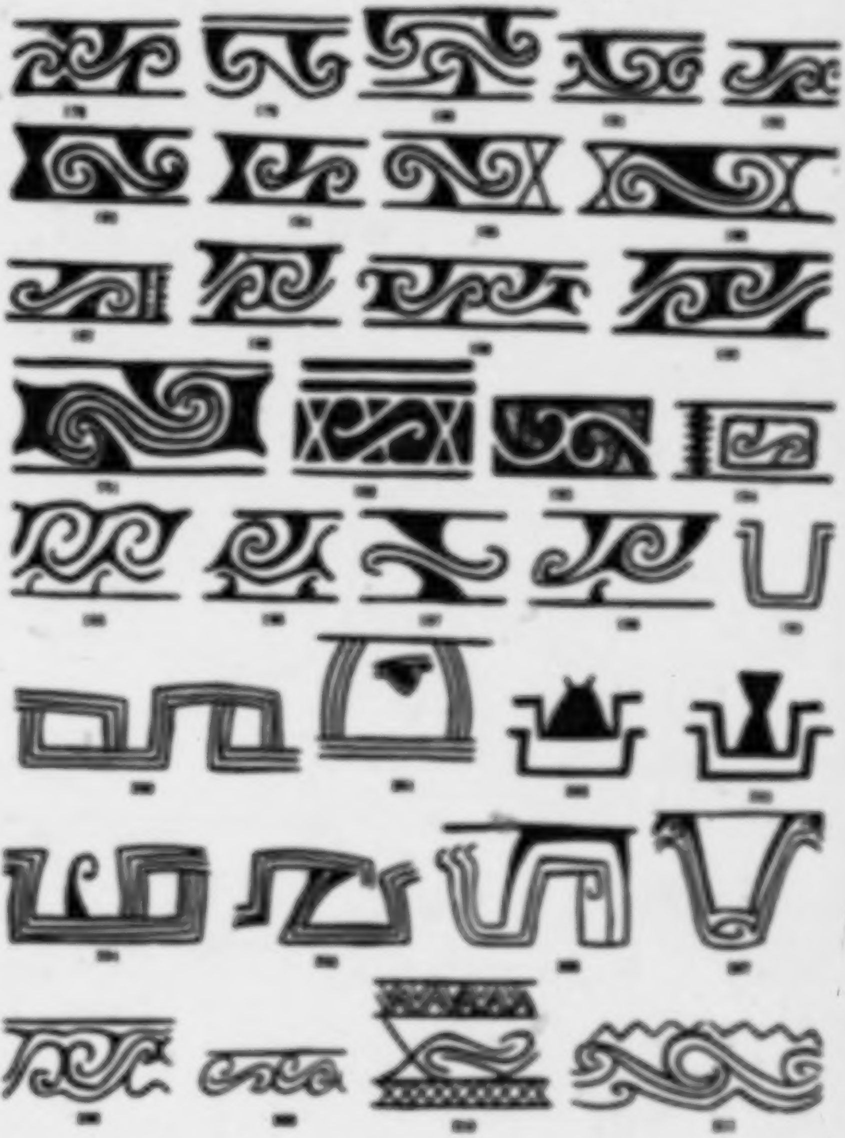
Plate XXXIII



Principal decorative motifs of Chiriguano and Chané pottery.

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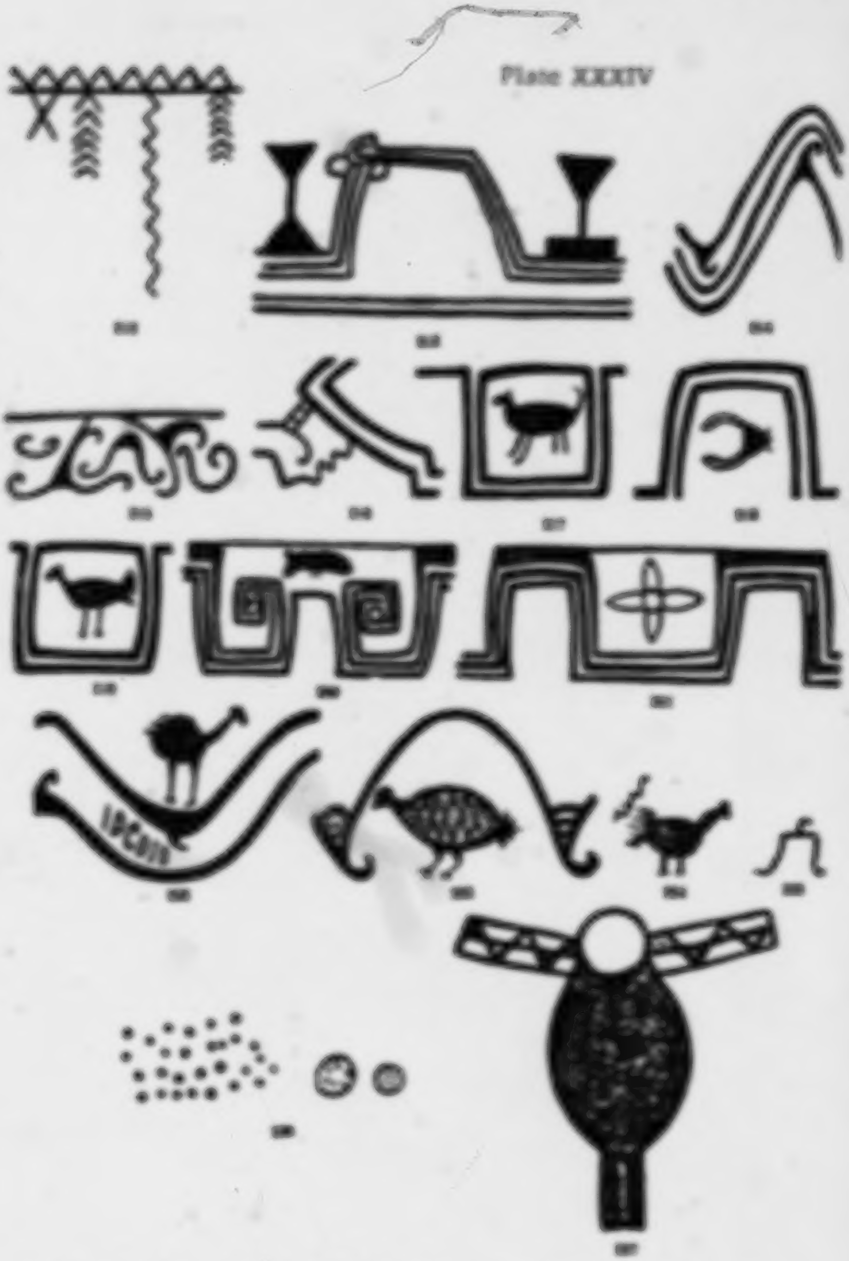
Plate XXXIV



Principal decorative motifs of Chiriguano and Chané pottery

A 531 192 /413 cont./

It is also met on most of the vessels from Tacna and Taltal, belonging to the period known as Chincha-Atacama (Uhle, 4, Plate XIX, Figs. 1 and 2; Plate XX, Figs. 1 and 2; Plate XXI, Fig. 2; Plate XXII, Fig. 4; Plate XXIII, Fig. 1; Plate XXIV, Fig. 2; and Guevara, Vol. I, plate between pp. 42 and 43 and between pp. 48 and 49). C 531 191

These analogies with Chiriguano pottery become still more striking if one considers the details and arrangement of this motif. On a vessel from Tacna (Uhle, 4, Plate XX, 1) the volute takes off from two lines forming an angle, as on the *yambuí* of Plate XL, 1, published here. On the vessel from Tacna (Uhle, 4, Plate XXI, Fig. 2) the triangles with a volute face one another, and the inflections of the spiral are accompanied by a parallel line in another color. An anthropomorphic vessel found at Tacna (Uhle, 4, Plate XXIII, Fig. 1) is also decorated with hooked triangles which face each other alternately.

As for the frets of Uhle's Chincha-Atacama vessel (4, Plate XXII, Fig. 4), they are doubtless volutes which the potter's fancy modified.

One can as well consider as a derivation of the voluted triangle the hooks which, on several Tacna and Taltal vessels and on a Calama calabash, form vertical and horizontal rows (Uhle, 4, Plate XX, Fig. 1; Plate XXII, Fig. 2; Plate XXIII, Fig. 3; XXIV, /414/ Fig. 3, etc.; Guevara, Vol. I, plate between pp. 46-47 and 48-49; and Oyarzun, Fig. 11). With the Chiriguano the voluted triangle underwent an analogous process of simplification, but this evolution took place only in very rare cases and on pieces whose decoration was drawn with a certain negligence (Plate XXXII,[1/A] 138-140).

A 531 192 The textile fabrics from Arica discovered by Skottsberg (Figs. 41-42), which are kept today in the Göteborg Museum, exhibit the voluted triangle, among other motifs. Judging by their style, these specimens undoubtedly belong to Uhle's Chincha-Atacama period.

[1/A] [See p. 200 -- Analyst]

PA 531 114

/415 cont./

On the other hand, the excavations carried out on the Isla de Tilcara have produced only a few specimens of pottery whose ornamentation was curvilinear. Debenedetti (2, p. 88) considers the latter, for reasons which I cannot accept, as foreign to the locality. Nevertheless, he has reproduced in his book the decoration of two dishes which is made up of facing triangles with volutes (Debenedetti, 2, Figs. 53 and 54, pp. 88-89) (Fig. 79); and he notes the same design on two other dishes which he does not reproduce. In the same publication (Debenedetti, 2, Fig. 113, p. 165; Fig. 114, p. 166; Fig. 115, p. 166) are represented three vessels similar to the Chiriguano yapepo and also decorated with hooked triangles.

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/416/ The most interesting piece in this respect is the

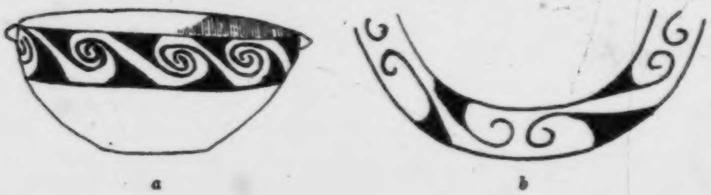

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Fig. 79. a, bowl from the Isla de Tilcara, whose rim is decorated with facing voluted triangles; b, border of a dish decorated with voluted triangles (Isla Tilcara) (from Debenedetti).

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yuro of Figure 70 b, reproduced from a drawing given by Debenedetti (2, Fig. 124, p. 175). We have already seen that its form is identical with that of a Chiriguano îru I bought on the upper Pilcomayo. The same is true for the general elements of its decoration.

PA 531

The voluted triangle is found on three other pieces from the Isla de Tilcara (Debenedetti, 2, Fig. 160, p. 217; Figs. 161 and 163, p. 217), which Debenedetti (2, p. 218) classes among the pottery imported to the Isla de Tilcara and utilized by curacas /chiefs/. Our yambuí from the upper Pilcomayo, which from the artistic point of view are very superior to the specimens described by Debenedetti, have often been bought

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C /416 cont./
●531 by me in humble cabins whose owners were certainly not
415 *curacas*, but poor devils who had the luck to have a mother
121 or grandmother who was an expert potter. If the criterion of
[126] Mr. Debenedetti were admissible, the crude pottery and the
[114] fancy vessels which can be bought in every Chané or
C Chiriguano village would be products of two different civiliza-
415 tions. In reality the fancy pottery is used on feast days for
drinking *chicha*; and the other, more humble in appearance,
is adapted to daily needs.

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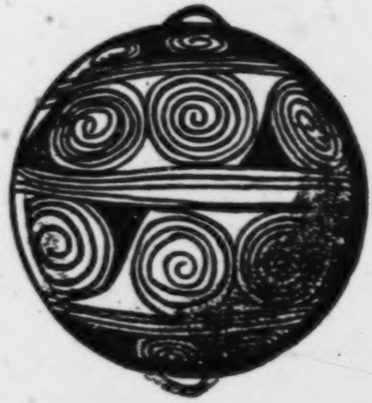

Fig. 80. Dish from Tilcara and decorated with red voluted triangles on a white background. (1/6 nat. size ±.)

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[114]

Besides, the voluted triangle is more frequent on the Isla de Tilcara than Debenedetti wishes us to think. In addition to the examples cited, seven others must be added (Debenedetti, 2, Fig. 24, p. 59; Fig. 30, p. 63; Fig. 40, p. 70; Fig. 48, p. 80; Fig. 165, p. 219; Fig. 165, pp. 219-220). A vessel from Alfarcito in the same Quebrada bears a triangle with volute on the inside rim of the neck (Debenedetti, 4, Fig. 15, p. 29).

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Diaguita SG6

PA /418 cont./
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taking off from a blackened triangle. A painted vessel from the same locality has the same motif on its belly, but there the spiral has changed into a fret.

So that the distribution of the triangle with spiral may be complete, we must add: Caspinchango in Catamarca province (Debenedetti, 5, Figs. 10-12, pp. 24-25, and Fig. 14, p. 27); San Blas de los Sauces y Los Mazas in La Rioja province (Boman, 5, Plate VI, Fig. E; Plate VII, Fig. F; Plate XX, Figs. a and b, and Fig. 11, p. 65); Antofogasta de la Sierra (Ambrosetti, 5, Plate I, Figs. 31 and 32); Chañar Yaco (Catamarca) (Lafone Quevedo, 1, Fig. 47, p. 39); and finally Barreal in San Juan province (Kühn, p. 21).

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The recent excavations of Messrs. Emile and Duncan Wagner in the province of Santiago del Estero permitted them to discover the remains of a population whose culture was closely related to that of the valleys of the Diaguite region. It is undoubtedly a matter of a tribe of the Kakan language, established on the plain crossed by the Salado River. There too we find our triangle with volute, judging by the plates on which Mr. Duncan Warner has tried to reconstitute the pieces of pottery whose fragments he found. Here again we note the transition of the volute to the fret.

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Over and above these additions, some observations must be made concerning the passage from Odilia Bregante. The triangle whose apex is prolonged in a curved or straight line can be considered as a degeneration of the voluted triangle, as has already been said above (see Lafone Quevedo, 2, Plate IX, b).

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[178]
I have called attention several times to the transition of the volute into fretwork or element of it. This progressive mutation of one motif into another took place in Diaguite country exactly as among the Chiriguano. Urns of the Santa Maria type exhibit, among other common decorations, a triangle, with steps or not, which terminates in fretwork. Now on several specimens this fret element is a volute or a /Plates XXXV-XLVI appear here/ /419/ more or less closed

Plate XXXV

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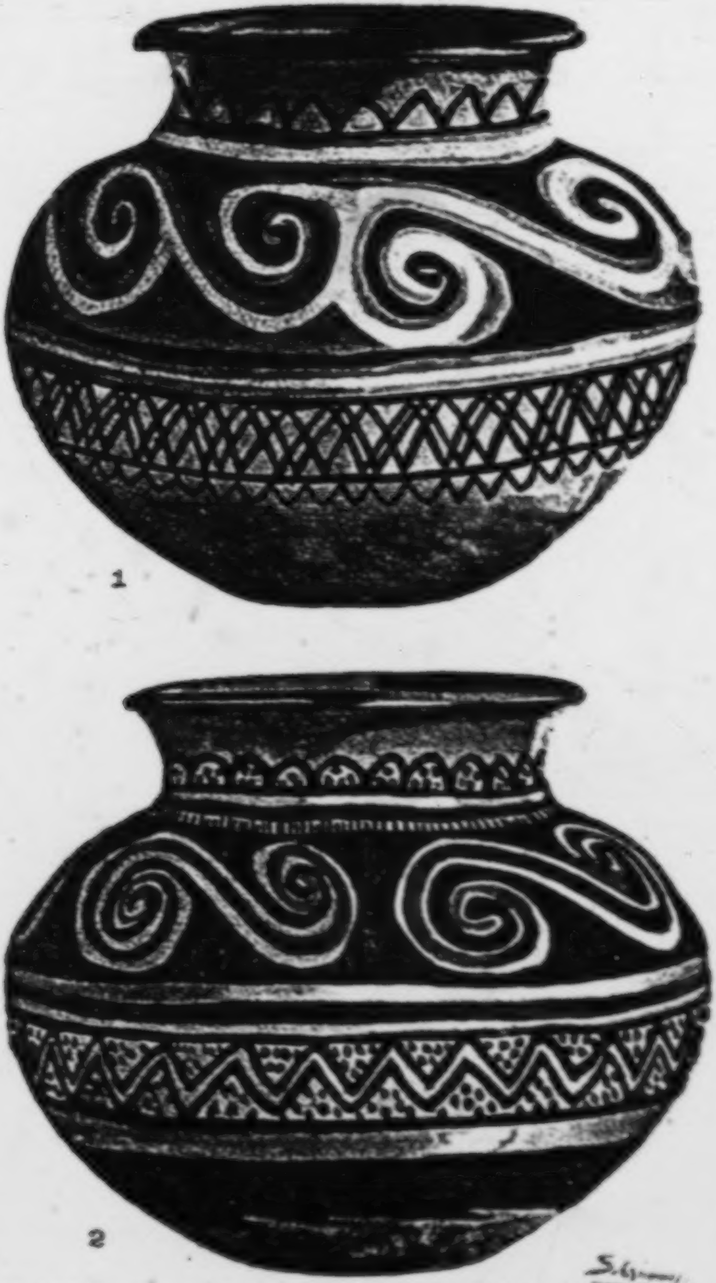

Chiriguano vessels. No. 1 comes from Tintapaw; No. 2 from Saladito (upper Pilcomayo). (About 1/3 nat. size.)

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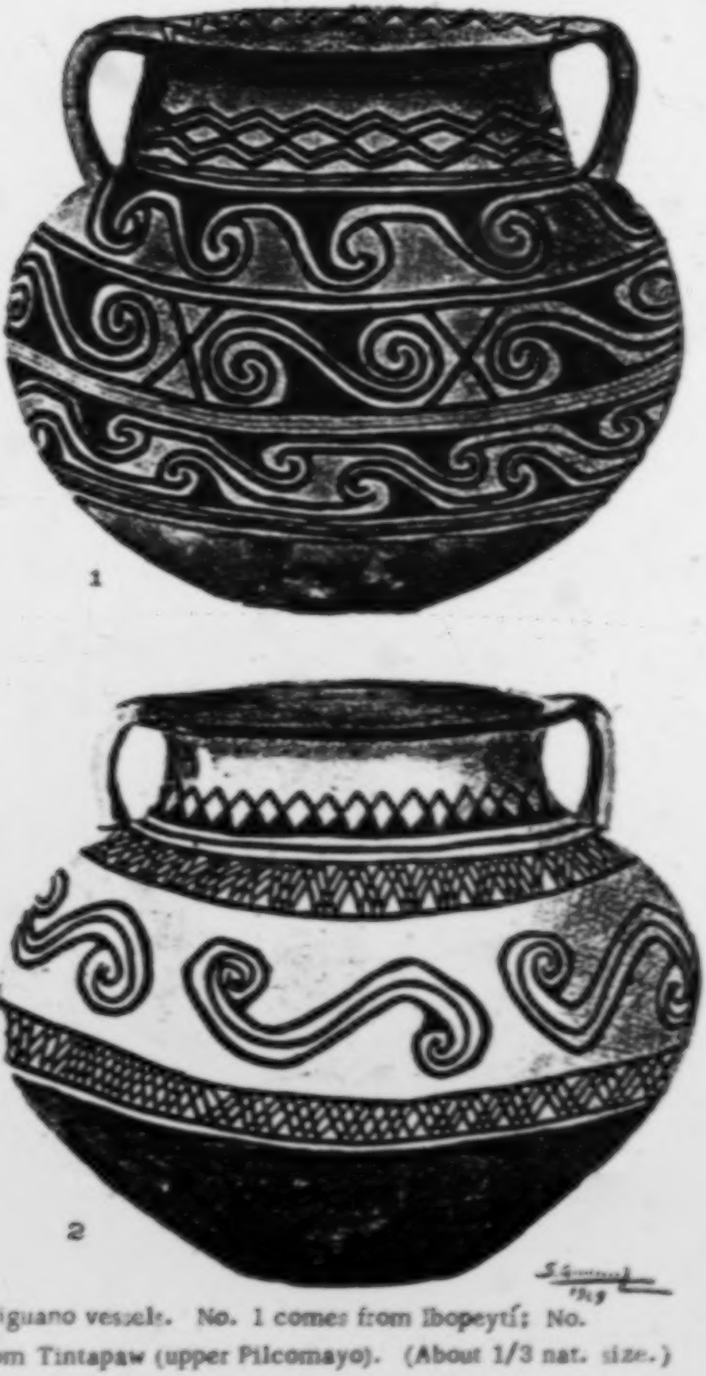
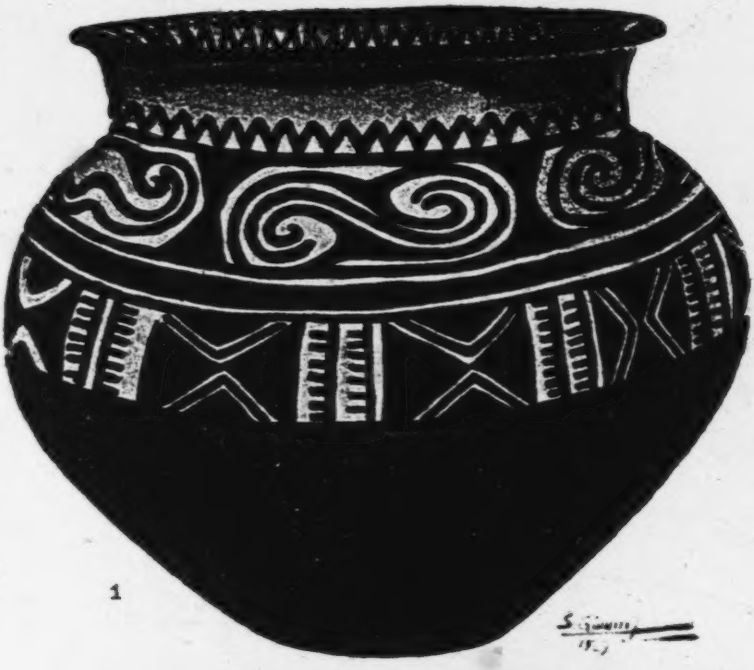
Plate XXXVI



Chiriguano vessels. No. 1 comes from Ibopeytí; No. 2 from Tintapaw (upper Pilcomayo). (About 1/3 nat. size.)

Plate XXXVII



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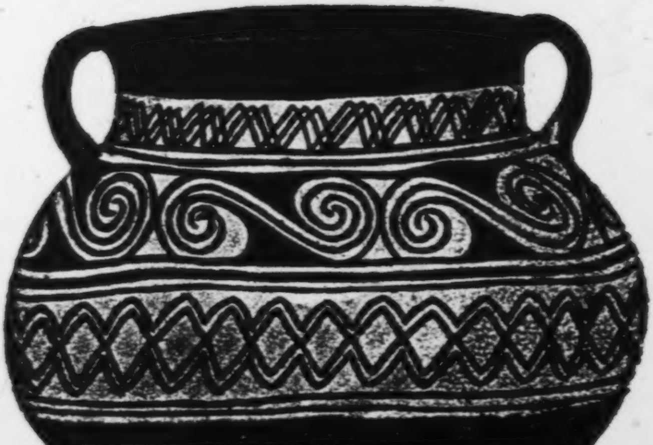

2

Chiriguano vessels. No. 1 comes from the Igüembé Valley; No. 2 from Saladito (upper Pilcomayo). (About 1/3 nat. size.)

1: Métraux--214 E-5 (1929) 1930 SF10 Chiriguano SF10
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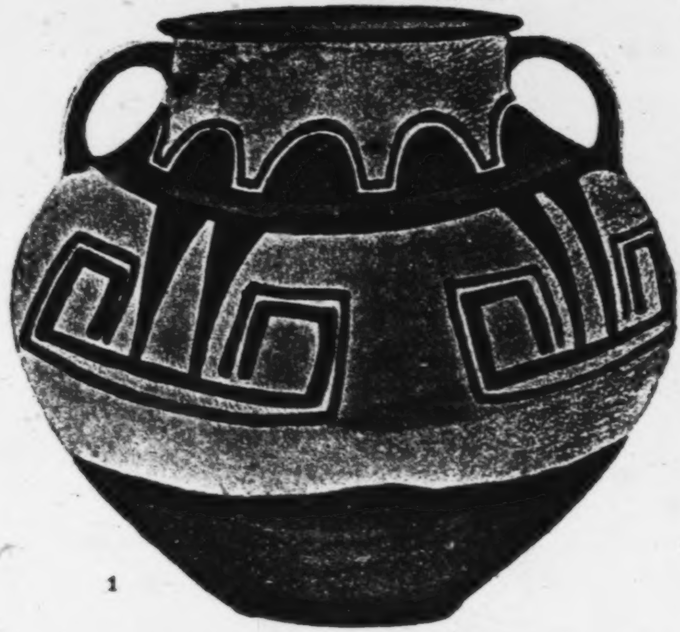
Plate XXXVIII



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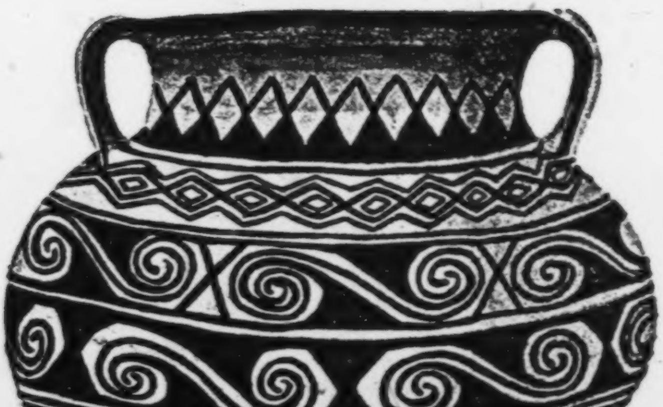

2

Chané and Chiriguano vessels. No. 1 comes from the Aguaray (Salta Chaco); No. 2 from Ibopeytí (upper Pilcomayo). (About 1/3 nat. size.)

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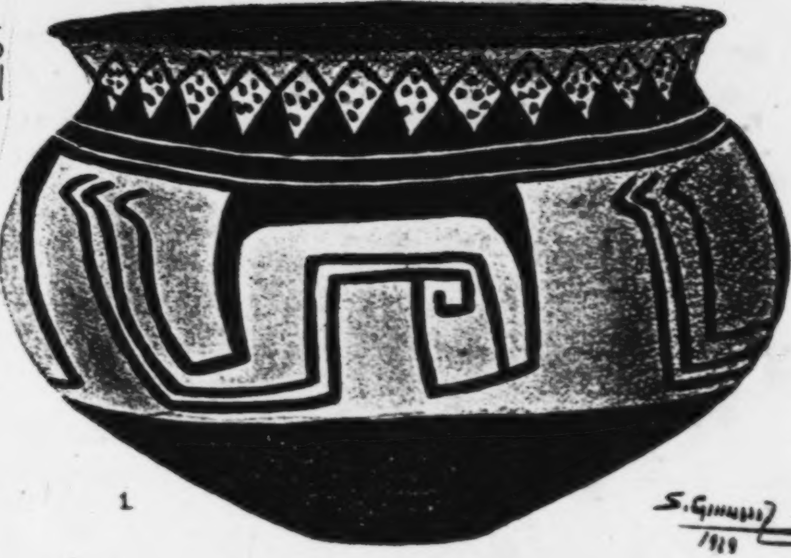

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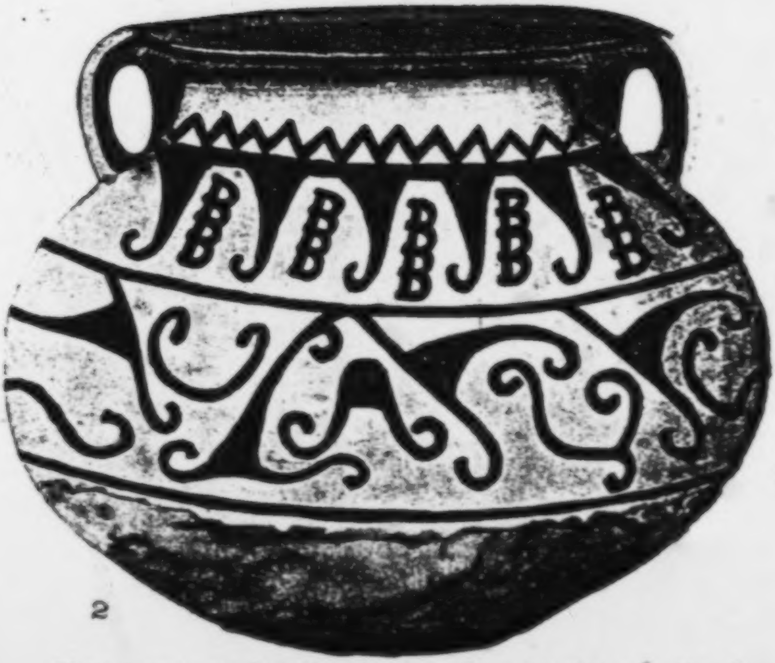
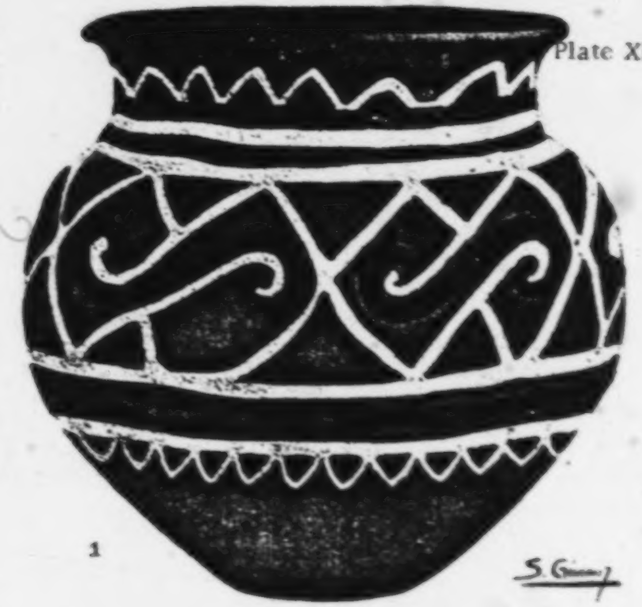


2

Chiriguano vessels. No. 1 comes from Macharetí; No. 2 from the Igüembé Valley. (About 1/3 nat. size.)

Plate XL



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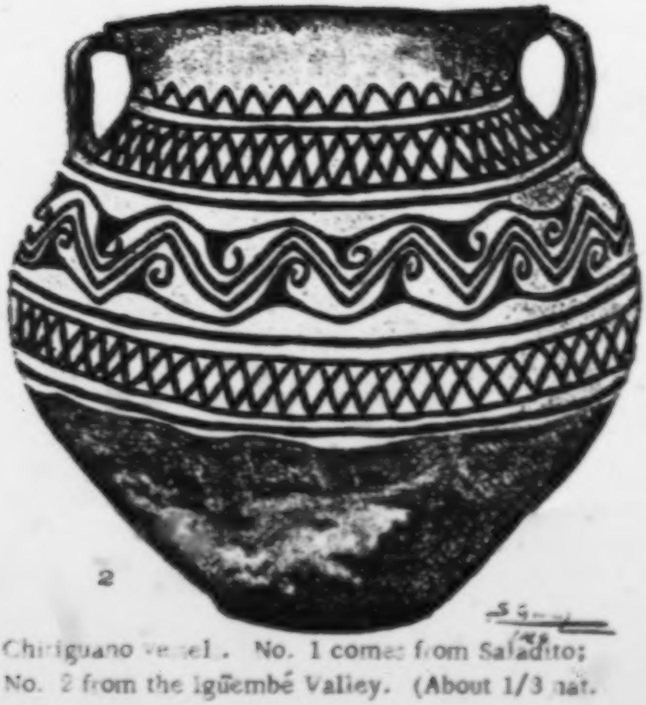

2

Chiriguano vessels. No. 1 comes from Saladito; No. 2 from the Igũembé Valley. (About 1/3 nat. size.)

Plate XLI

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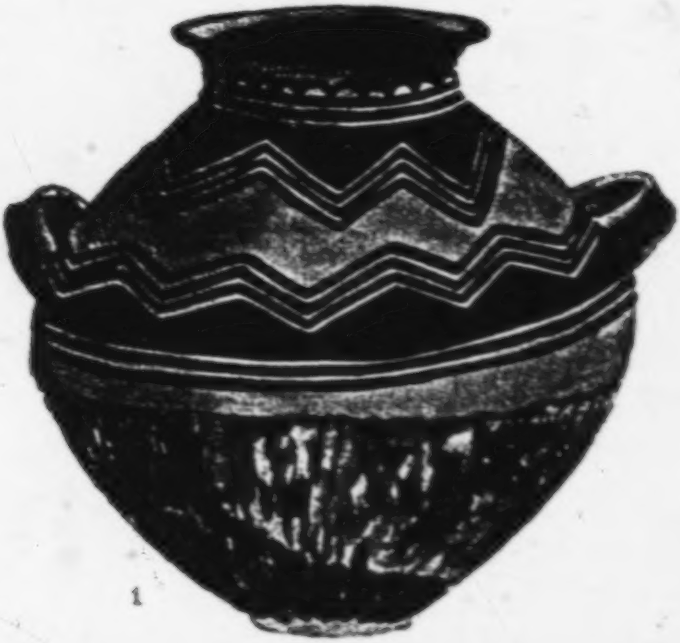

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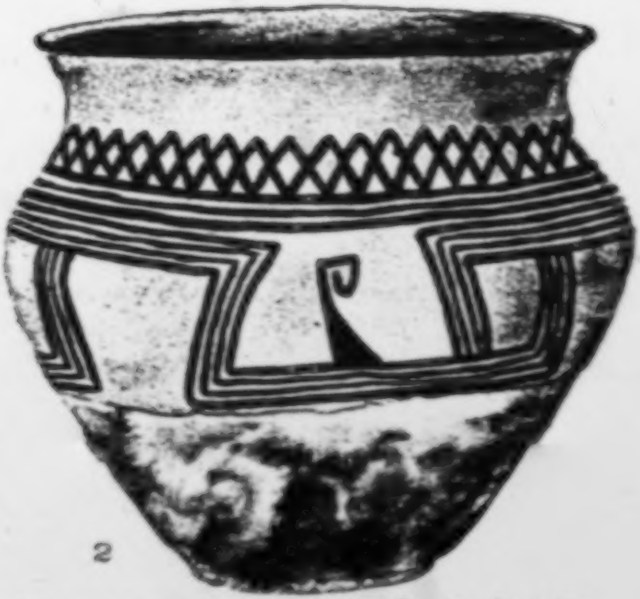

2

Chiriguano vessels. Nos. 1 and 2 come from Ivu. (About 1/3 nat. size.)

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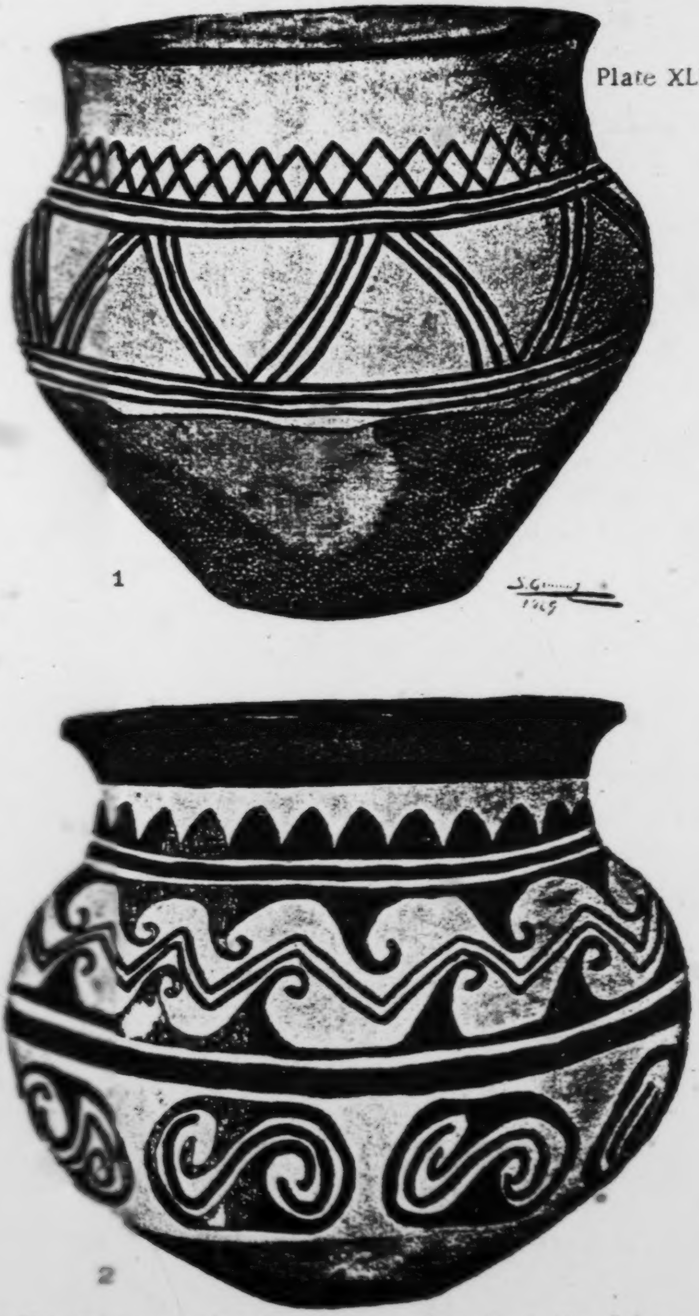
Plate XLII



Chiriguano vessels. No. 1 comes from Ivu: No. 2 from Saladito (upper Pilcomayo). (About 1/3 nat. size.)

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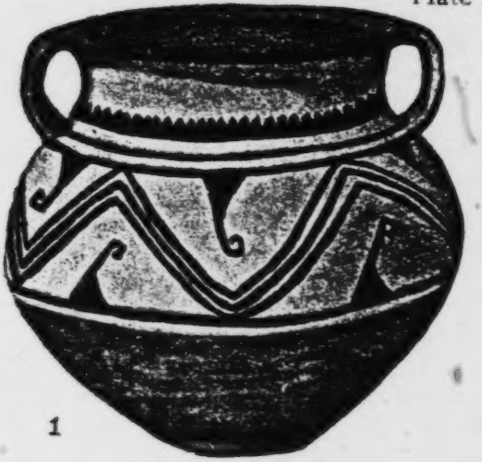

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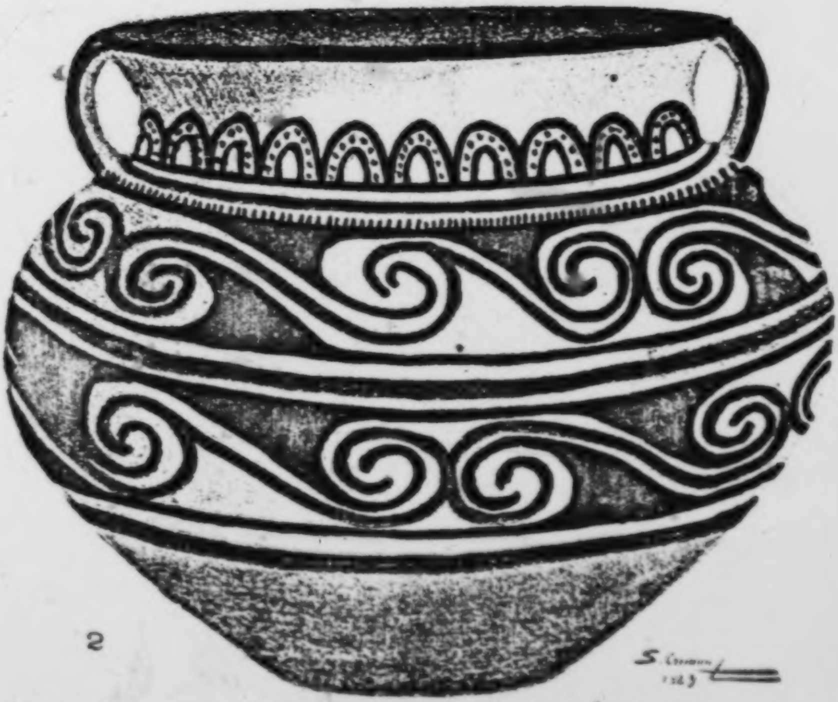
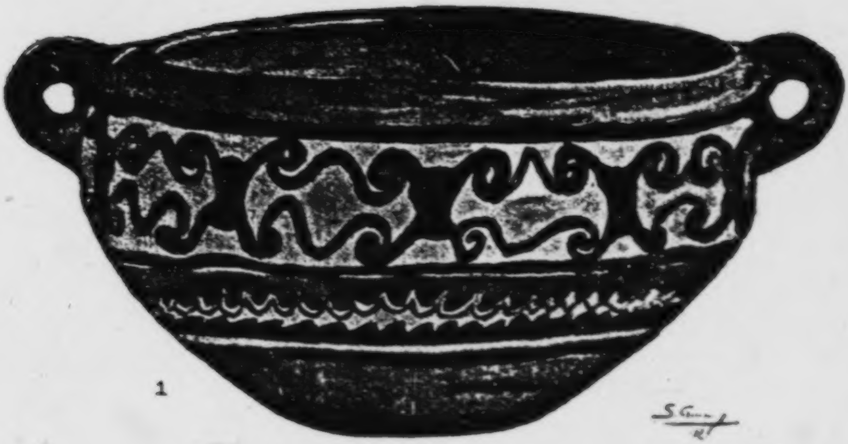


2

Chiriguano vessels. No. 1 comes from Macharetí; No. 2 from Saladito (upper Pilcomayo). (About 1/3 nat. size.)

Plate XLIV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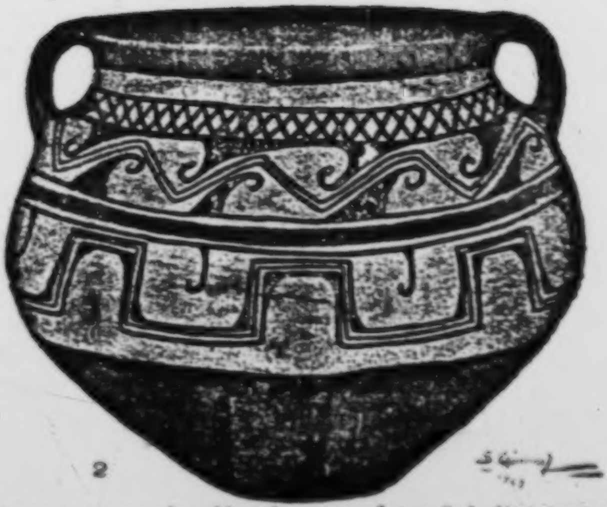
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Chiriguano vessels: No. 1 comes from Saladito (upper Pilcomayo); No. 2 from the Igüembé Valley. (About 1/3 nat. size.)

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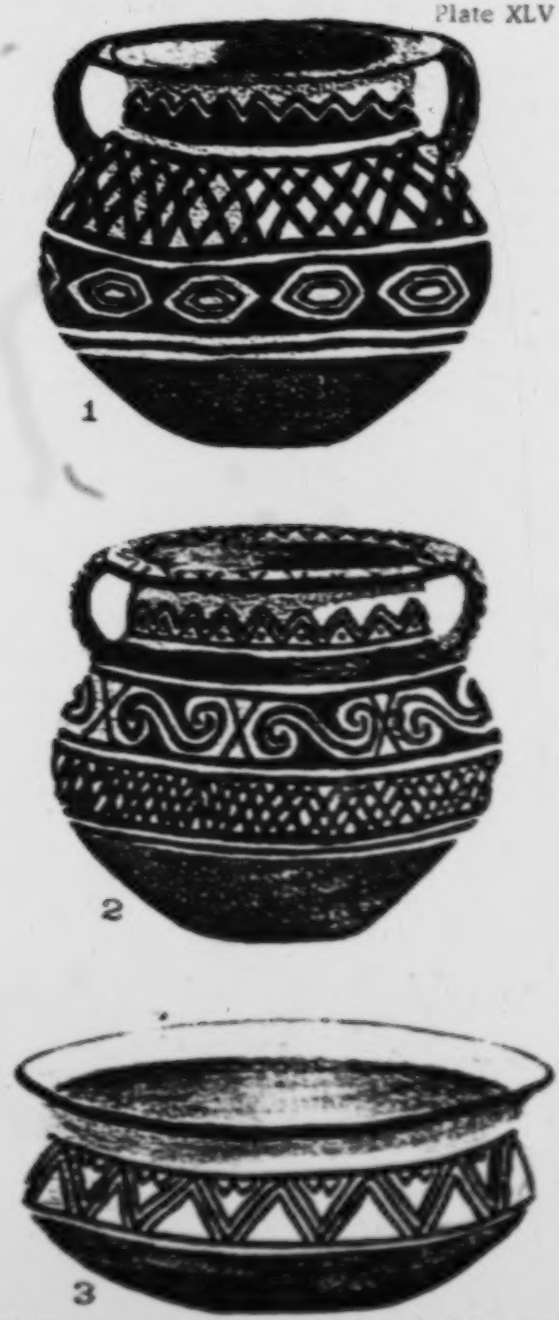
Plate XLV



Chiriguano pottery. Nos. 1 and 2 come from Tintapaw: No. 3 from Carurutí. (About 1/3 nat. size.)

Plate XLVI

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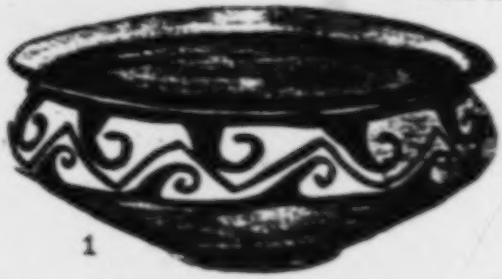

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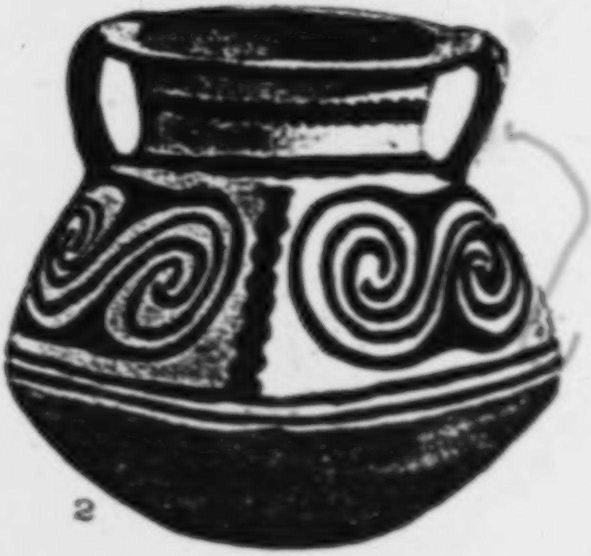

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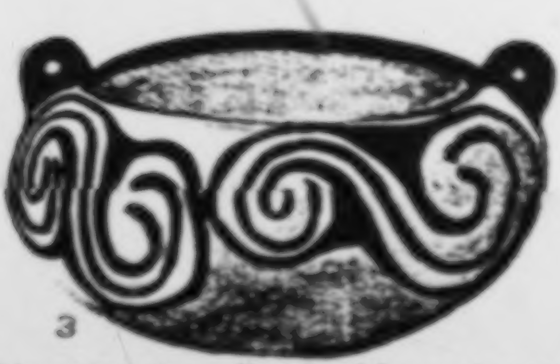

3

Chiriguano pottery. Nos. 1 and 3 come from Saladillo; No. 2 from Yumbía (upper Pilcomayo). (About 1/3 nat. size.)

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hook (1). I strongly doubt that the triangle with volute and the triangle with fret have a separate origin. The second doubtless derives from the first.

P.A 531 At Tinti on the Salta plain the motif Odilia Bregante speaks of is a triangle one of whose sides is stepped and which terminates in a fret which in turn interlaces with the one taking off from the following triangle (see Boman, 3, Plate XIV, D [531] [114] Fig. b). I cannot understand what arguments Odilia Bregante relies on in order to assert that no vestige of Diaguite culture exists in this place. The contrary seems to be true.

C P.A 531 171 To sum up, the triangle with volute has a nearly uninterrupted distribution from the north coast of Peru to San Juan province in Argentina, and as far as central Chile. To the east it extends as far as the Pilcomayo and the Quebrada de Humahuaca.

The importance of this decoration increases in proportion as one moves from south to north. In Calchaqui country it is of secondary importance and constitutes an accessory motif; at La Paya it gains in preponderance and this asserts itself in the Quebrada de Humahuaca and on the Pacific Coast. In Chiriguano territory on the upper Pilcomayo it triumphs.

C 531 By itself this motif would constitute a meager proof of the existence of related cultures over the whole extent of this geographical area; but combined with other elements it acquires a very special significance.

C 531 171 The triangle with volute seems to have developed independently in the Guianas. At least I doubt very much that its occurrence in that region is due to a western influence. The motif adorns manioc graters coming from the Patamona tribe (Nordenskiöld, 14, Fig. 19 c, p. 53) and several Wapiçana /Wapishana/ and Taulipang calabashes (Koch-Grünberg, 3, Vol. III, Plate XIX, Figs. 1-3).

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1. See, for example, Bruch (2, Fig. 32, p. 37; Fig. 66, p. 71; Fig. 70, p. 74; Fig. 85, p. 85; Fig. 90, p. 89; Fig. 130, p. 152) and Lafone Quevedo (2, Fig. 60, p. 384).

Diaguita SG6
Peruvian Prehistory SE4
Bolivian Prehistory SF4
Prehistoric Chile SG3
Prehistoric Argentina SI3

C /419 cont./

● 531 171 The S-shaped double volute (Plates XXXII-XXXIII,[1] 163-164, 167-197). I have already had occasion to insist on the fact that the S-shaped double volute was a motif closely associated with the voluted triangle. In certain cases, and, moreover, rare ones, this decorative element appears detached (see Plate XXVI, 2).[2]

P.P. [531] The double volute has been painted on several vessels from Tacna (Uhle, 4, Plate XXIII, Fig. 1; Plate XXIV, Figs. 2 and 3; and Guevara, plate between pp. 46-47). There it is once even framed by a line which follows its contour exactly as on some Chiriguano vessels (Plate XXXII, 162-163).

PB 531 On vessels found at Calama and doubtless coming from Cagua (Yura, Porco province, Bolivia) and even in the region of Cagua /420/ (Créqui de Monfort, Plate VII, Fig. 8, and Plate VIII, Fig. 11) an S-shaped decoration is seen which could be brought nearer to our double volute if its style were different. The ends of the curve are slightly pointed, and a dot is inscribed in each hook.

P.C. 531 Chilean potters have sometimes made use of the double volute to decorate their vessels, but a limited use (Latcham, Fig. 38, p. 16; Fig. 58, p. 25; Fig. 59, p. 26). This motif P.C. [324] is also carved in a block /Fig. 81 appears here/ of stone from the Chilean province of Antofagasta, between Santa Fe del Toro and Quillagua (Plagemann, Plate III). In the Quebrada de PA 531 Humahuaca the double volute embellishes the outside surface of the yuro from the Isla de Tilcara reproduced by Debenedetti (2, Fig. 124, p. 175).

At La Paya the motif is represented on the bottom of two ornithomorphic puco (Ambrosetti, 6, Fig. 131, and Boman, 2, Vol. I, Plate XV, Fig. 29).

D 531 [415] [764] A design in the shape of an S, but made up of a more or less wide band adorns the base or the belly of a large number of funerary urns of the Diaguite region and the bowls which closed them. This decoration /Plates XLVII-LIV appear here/ /see pp. 226-233/ /421/ is not to be confused with the one which has occupied us up to now because it is nothing but a

[1] [See pp. 200-201--Analyst]

[2] [See p. 179--Analyst]

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/421 cont./

very exaggerated stylization of the famous snake with a bipartite head so characteristic of the art of this region. However, a puco from Molino del Puesto, Catamarca province, exhibits a border, painted in black on a red background, which is composed of triangles with volutes and couchant S's (Bruch, 2, Fig. 43 a, p. 56).

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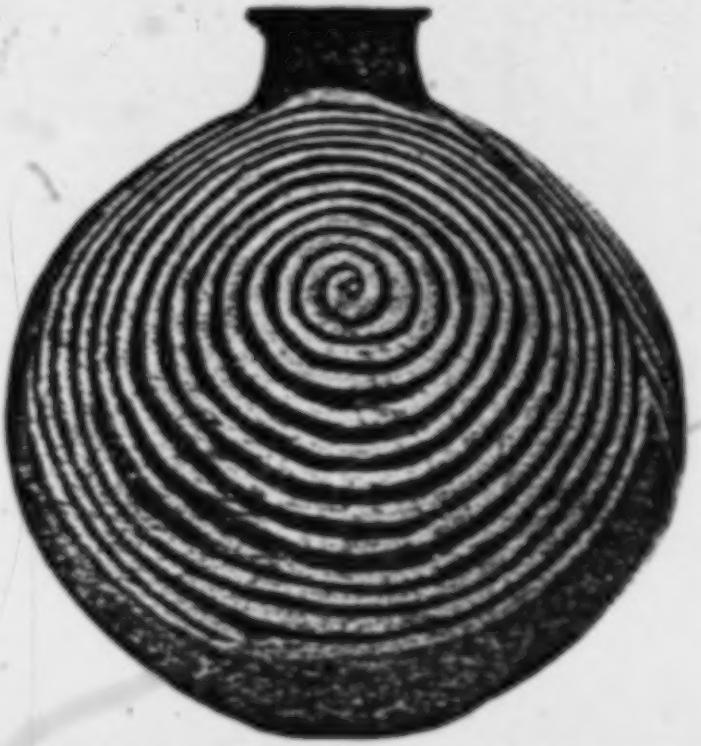

Fig. 81. Large painted ^iru. Prov.: Saladito (upper Pilcomayo). Colors: white on red. (About 1/4 nat. size.)

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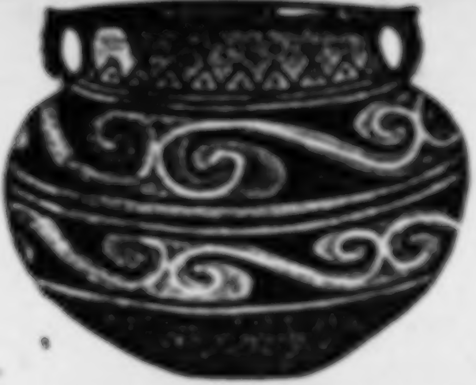
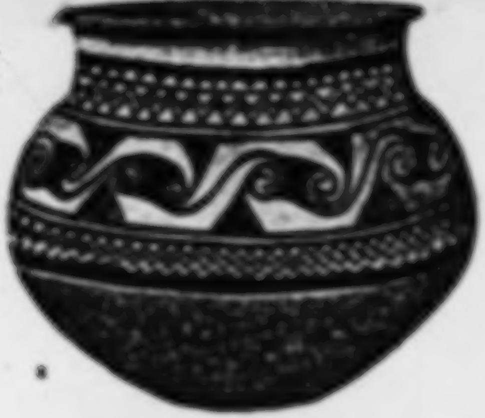
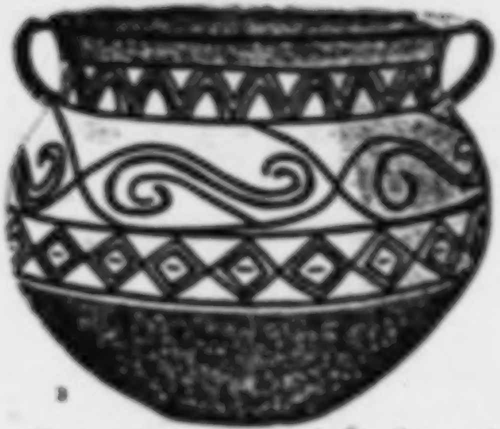
Spirals (Plate XXXIII, 165, and Fig. 81). The decoration of certain vessels from the upper Pilcomayo and the Santa Rosa mission (Nordenskiöld, 14, Fig. 70, p. 58) consists of a large spiral making many turns and covering almost the whole exterior surface of the receptacle. Just as in certain cases the volute was transformed into fretwork, this spiral gave birth to the motif seen on the vessel of Plate LV, 3,[2a] which is composed of a series of concentric rectangles.

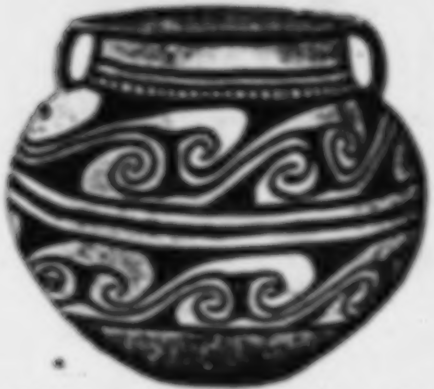
[2a] [See P. 237--Analyst]

Plate XLVII









Chiriguano vessels (yambui). Prov.: 1 and 4, Saladito (upper Pilcomayo); 2 and 3, Tartagal (upper Pilcomayo). Colors: 1, black and white motifs on red background; 2-4, red and black motifs on white background. (Nos. 1, 3, and 4 = 1/4; 2 = 1/2 nat. size.)

1: Métraux--[illegible] E-5 (1930) 1930 SP10 Chiriguano SP10

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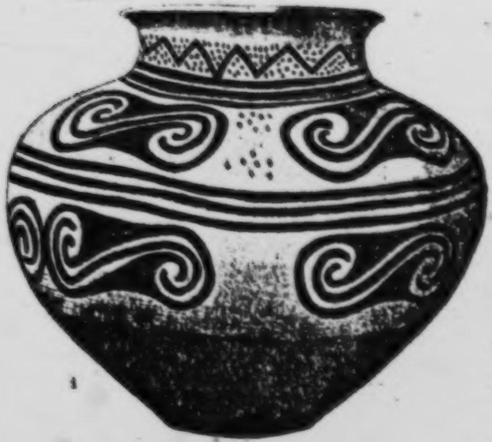
Plate XLVIII



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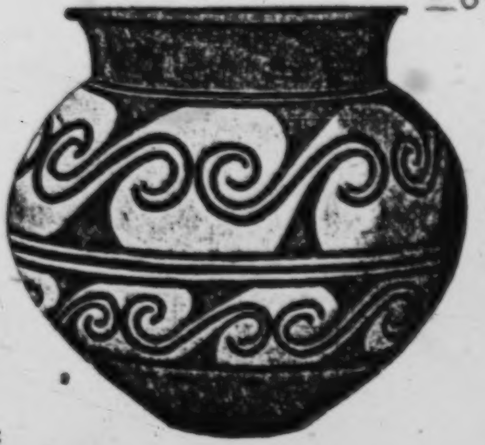

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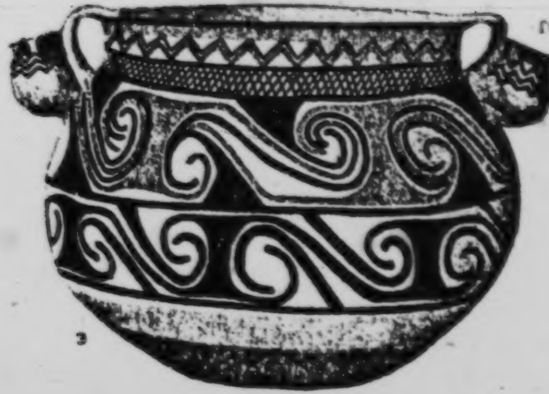

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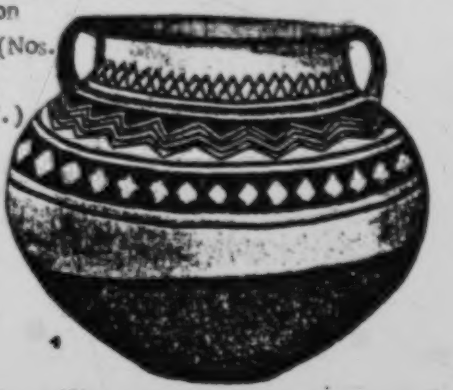

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Chiriguano vessels (yambuí). Prov.: 1 and 2, Saladito (upper Pilcomayo); 3, Ibopeytí; 4, Tintapaw (upper Pilcomayo). Colors: red and black motifs on white background. (Nos. 1, 2, and 4 = 1/5; 3 = 1/4 nat. size ±.)

1: Métraux--228 E-5 (1929) 1930 SF10 Chiriguano SF10

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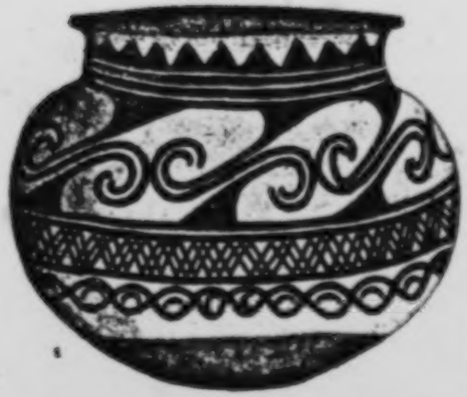
Plate XLIX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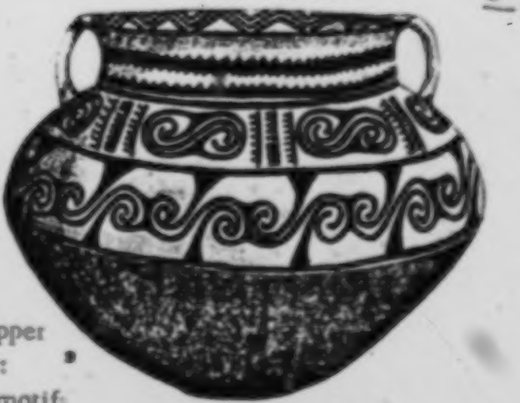
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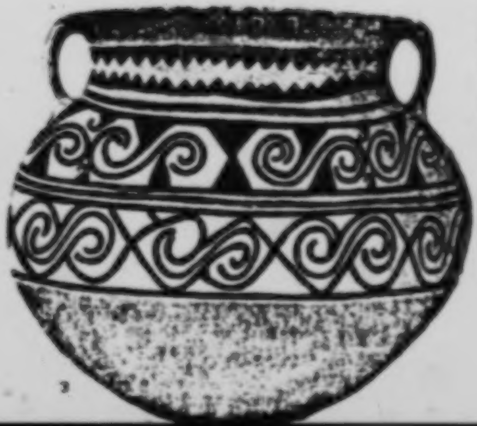
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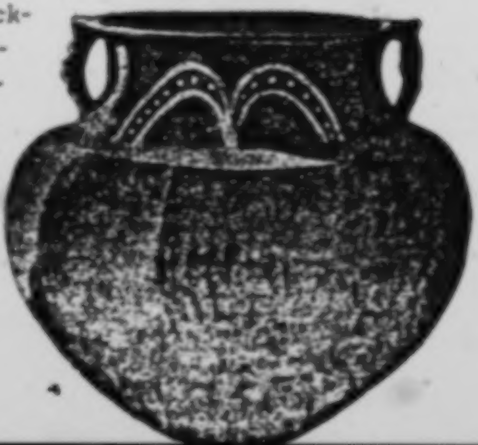
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Chiriguano vessels (yambuí). Prov.: 1 and 4, Saladito (upper Pilcomayo); 2 and 3, Yumbía (upper Pilcomayo). Colors: 1-3, red and black motifs on creamy-white background; 4, white design on reddish background. (Nos. 1, 2, and 4 = 1/6; 3 = 1/5 nat. size ± .)

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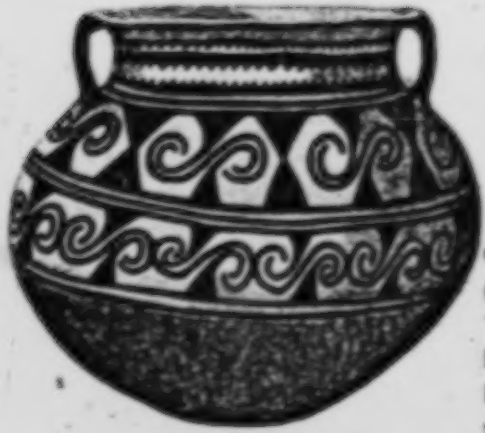
Plate L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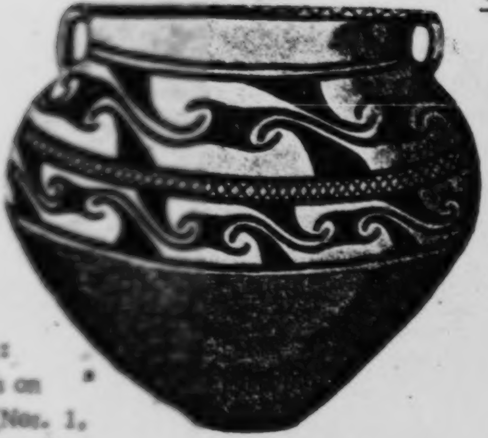
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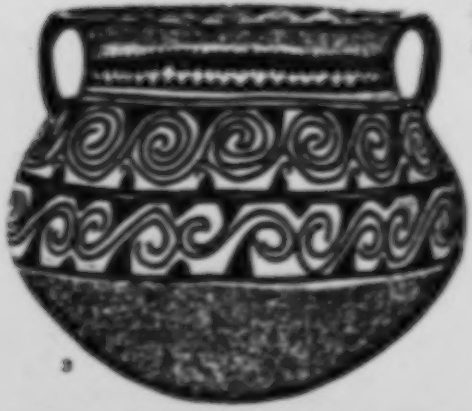
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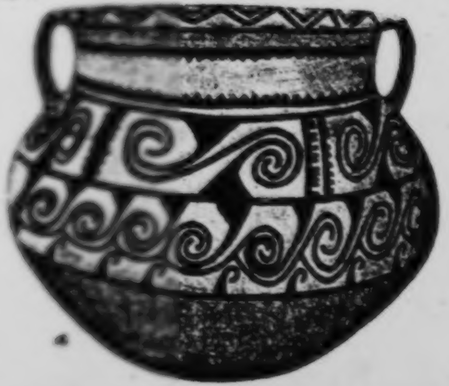
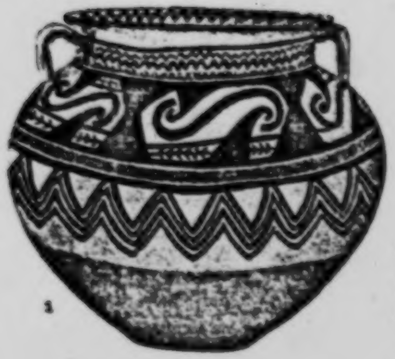

4

Chiriguano vessels (*yambuí*). Prov.: Yumbía (upper Pilcomayo). Colors: black and red motifs on white background. (Nos. 1, 3, and 4 = 1/5; 2 = 1/4 nat. size ↥.)

Plate LI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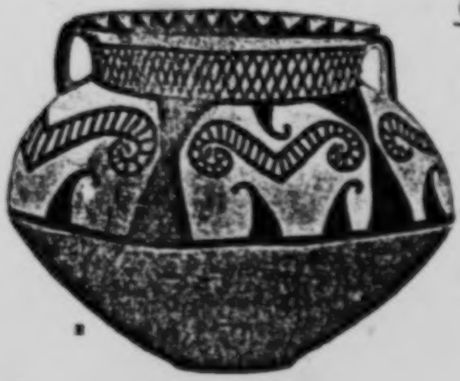
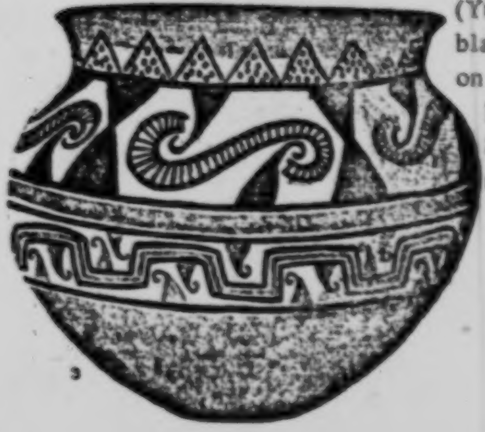

2

Chiriguano vessels (yambuí). Prov.: 1, 2, and 3. Igüembé Valley; 4, Saladito (Yumbía). Colors: black and red motifs on white background. Nos. 1 and 2 = 1/4; 3 = 1/6; 4 = 1/5 nat. size ±.)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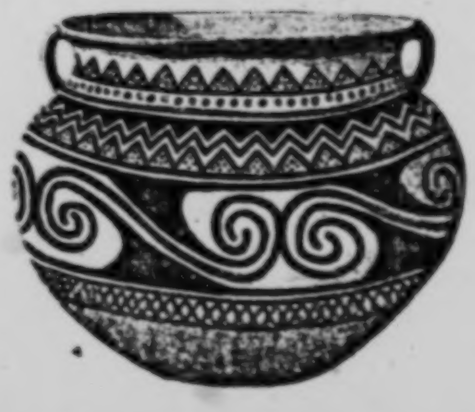
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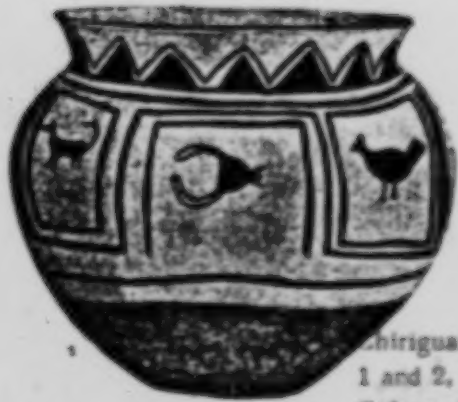
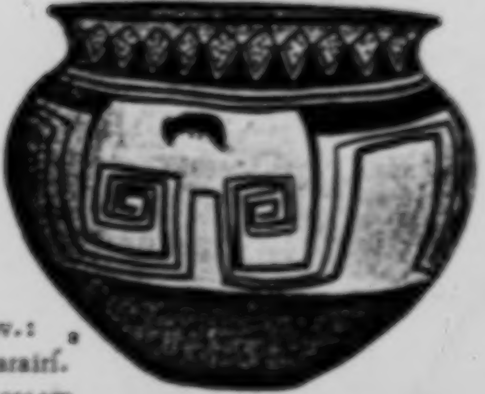
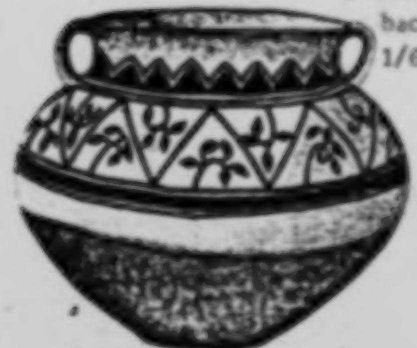
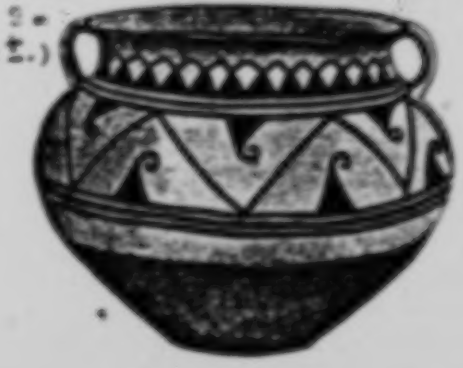
1: Métraux--231 E-8 (1929) 1930 SF10 Chiriguano SF10

Plate LII









Chiriguano vessels (yambuí). Prov.: 1 and 2, Macharetí; 3 and 4, Tarairí. Colors: black and red motifs on cream background. (Nos. 1 = 1/5; 2 = 1/6; 3 and 4 = 1/5 nat. size.)

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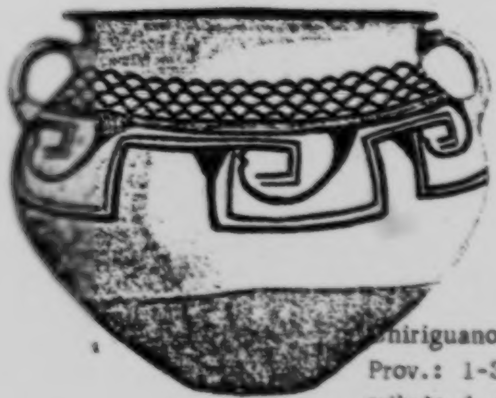
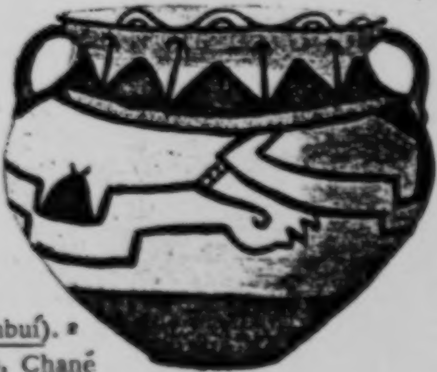
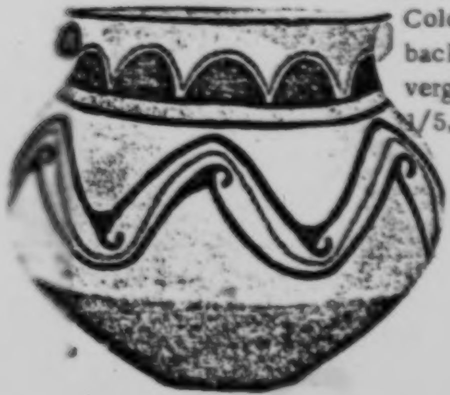
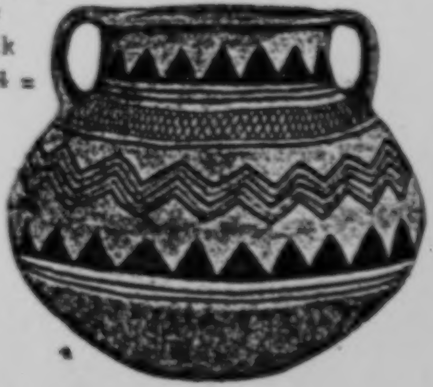
Plate LIII







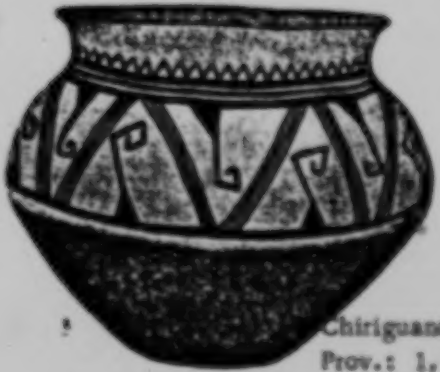


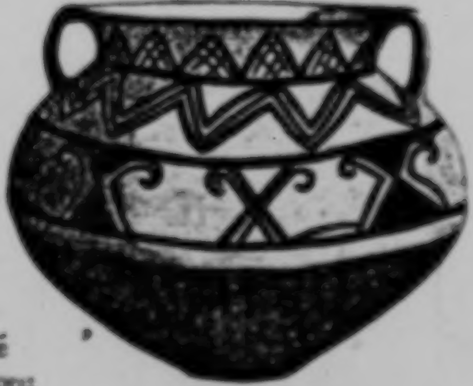
Chiriguano and Chané vessels (yambuí). Prov.: 1-3, Aguaray (Salta Chaco, Chané tribe); 4, Tintapaw (upper Pilcomayo). Colors: red and black on white background; on No. 4 the black verges on brown. (Nos. 1, 3-4 = 1/5, 2 = 1/6 nat. size ± .)

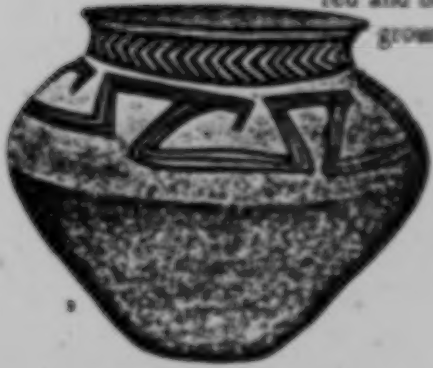
1: Métraux--232 E-5 (1929) 1930 SF10 Chiriguano SF10

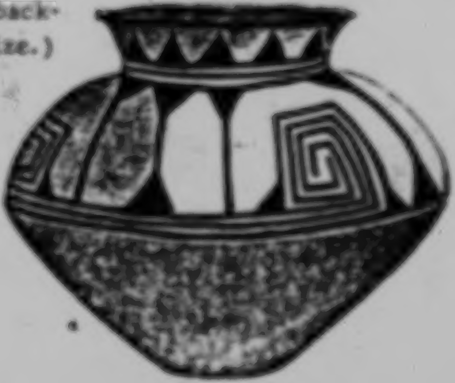
Chane SF8

Plate LIV









Chiriguano vessels (yambuí). Prov.: 1, Tarairí; 2, Igüembé Valley; 3-4, Macharetí. Colors: red and black motifs on cream background. (About 1/5 nat. size.)

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The spiral as an independent decorative element has a much less wide distribution than when it is combined with the triangle it surmounts. In the geographical area which interests us it is known only on some pieces from the Quebrada de Humahuaca (Debenedetti, 2, Figs. 41 and 42, pp. 72-73; Bregante, Figs. 176 and 179, pp. 170-171), on a calabash from Calama (Oyarzun, Fig. 10), from the Puna de Jujuy and from the valley of Yocavil (Ambrosetti, 4, Fig. 70, p. 68, and Fig. 69, p. 72, Vol. LIV), on a puco from Pabellon in the Santa Maria valley, Catamarca province (Outes, 1, p. 19, Fig. 13).

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Angles, triangles, and zigzag lines (Plate XXX, 1-44, Plate XXXI, Figs. 71-100, 177). Nearly all the yambuí and yapepo which form my collections are decorated on the interior rim, at the base of the neck, or on the upper part of the belly with interlaced angles, with series of triangles painted on the surface, which form denticulate bands. This decorative theme, simple and a bit monotonous, varies from one specimen to the other, according to whether the field of the triangles is sprinkled or surrounded with dots, whether the apexes are joined by angles or arcs of a circle, or, finally, whether or not these triangles are bordered by a broken line which they face.

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Triangles and zigzag lines only rarely constitute the fundamental decoration of vessels. On the upper Pilcomayo, the yambuí of Plate LIII, 4, is the only one exclusively decorated with triangular dots and parallel zigzag lines. Some pieces from Ivu and Caipipendí are characterized by the same simplicity.

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At Tacna and Taltal the series of triangular dots constituted a motif particularly dear to the populations of the Chincha-Atacama period (Uhle, 4, Plate XVII, Fig. 4; Plate XVIII, Figs. 1, 2, and 4; Plate XIX; Fig. 1 a; Plate XXII, Fig. 4; Plate XXIII, Figs. 3 and 4 and Figs. 21 and 22, pp. 40-41).

Prehistoric Chile SG3
Prehistoric Argentina SI3
Bolivian Prehistory SF4
Atacama SG5

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/421 cont./

In Chile, on the pieces influenced by Chincha art, there is the same abundance (Latcham, Fig. 28, p. 14; Fig. 53, p. 21; Fig. 50, p. 28; Medina, Fig. 206).

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/422/ In the whole northwest of Argentina, borders composed of triangles painted, striped, or reticulated are extremely frequent and do not form a type characterized clearly enough for anyone to try to give the distribution in detail. The latter extends from the Quebrada de Humahuaca to the Yocavil valley (Bregante, p. 197).

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One of the variations of this motif, however, is worth examining closely, for it permits establishing a striking parallel between present-day Chiriguano pottery and that of northwestern Argentina and southern Bolivia. It consists of a denticulate band or series of triangular dots and one or several zigzag lines which run parallel to these triangles. This decoration figures in my collections on the specimens of Plate XLI, 1, and Plate LII, 4. The archeological replica of this ornamentation is furnished by a vessel from Tolomosa (Tarija department, Bolivia), from Pabellon (Santa Maria, Catamarca), from Chañar Yaco (Catamarca) (see Boman, 2, Fig. 166, p. 109; Outes, 2, p. 11, Fig. 8; Lafone Quevedo, 1, Fig. 5 e and f; Bruch E., p. 47). The excavations of the Messrs. Wagner at Llajta Mauca (Santiago del Estero province) yielded fragments of a dish whose patterns belong in this category.

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The triangles which stand out against a background sprinkled with dots (Plate XLVIII, 1) and which form a band on the yambui of Plate XXXV, 2, have their prehistoric equivalent at Taltal on a vessel of the Chincha-Atacama period (Uhle, 4, Fig. 72, p. 60).

PA 531 171

Series of triangles arranged horizontally are very often associated with the decoration of spherical or aryballoid vessels, which have been discovered in northwestern Argentina in such large numbers (see, for example, Boman, 2, Vol. I, p. 297) and, in general, over the whole extent of the Inca Empire.

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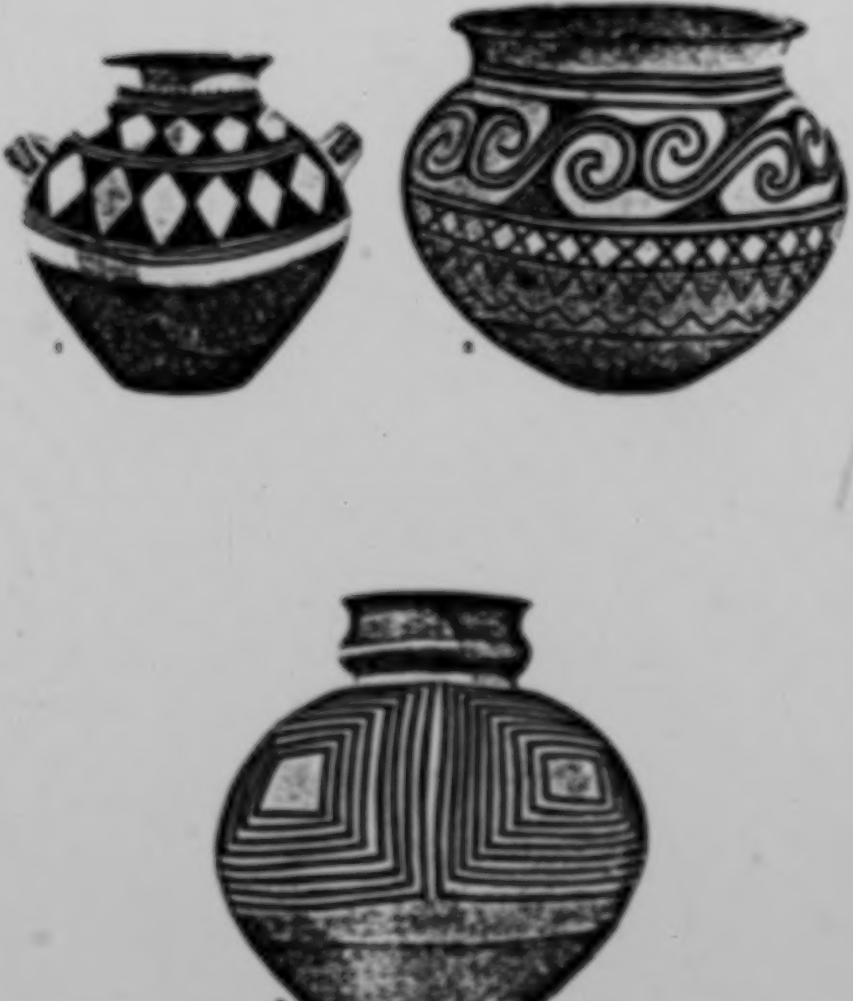
531 171 Festooned bands (Plates XXXI-XXXII,[1] 129-131). The series of triangles with which we have been occupied are often replaced by festooned bands (see, for example, Plate XLIX, 3; L, 1; and LIII, 3).[2] The transition from one of these motifs to the other is, so to speak, imperceptible: it is sufficient for the triangles to be slightly rounded for them to take on the appearance of a band of festoons. In northwestern Argentina the same transformation has taken place several times. A good example of it is the vessels from the Jachal (Bregante, pp. 179-181).

Isosceles triangles joined at the apex (Plate XXXI, 116-122). Two isosceles triangles joined at the apex form a design schematically representing an hourglass. This motif is rather common on Chiriguano pottery. In neighboring regions it is less frequent and seems to be peculiar to the pottery of Inca origin. Nordenskiöld (14, Fig. 69 a, p. 157) has already pointed out the close resemblance of this figure as it appears on several Chiriguano vessels with the one which decorates the ornithomorphic dishes /Plates LV-LVIII appear here/ /423/ of Cuzco. The analogy extends to the perpendicular lines which separate each one of the facing triangles from the following ones. This decoration is typically Inca. The ancestors of the Chiriguano copied this motif on several Inca specimens exactly like the ancient inhabitants of Tilcara, La Paya, and Catamarca who drew them: some, on a vessel with a lateral handle (Bregante, Fig. 320, p. 266), others, on a cup (Boman, 2, Vol. I, Plate XII, Fig. 26, and Plate XIV, Fig. f), and the last on an apodal vessel (Outes, 2, Plate III, Fig. 5). Outside of the "aryballuses," or purely Peruvian type vessels, the "hourglass" is a motif of rather rare use. It was painted on a vessel from Fuerte Quemado published by Ambrosetti (Vol. I, Plate X, Fig. 333) and on a vessel from Punta de Balasto (Lafone Quevedo, 2, Plate VII, Fig. a). Other examples could be cited, but I have neither the intention nor the means of being complete.

[1] [See pp. 199-200--Analyst]

[2] [See pp. 228, 229 and 232 respectively--Analyst]

Plate LV



Chiriguano vessels (yambuí). Prov.: 1 and 3, Ivu; 2, Saladito (upper Pilcamayo). Colors: 1 and 2, red and black motifs on cream background; 3, red motifs on white background. (Nos. 1 = 1/7; 2 = 1/6; 3 = 1/7 nat. size I.)

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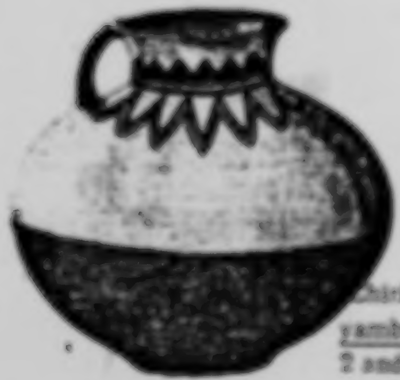
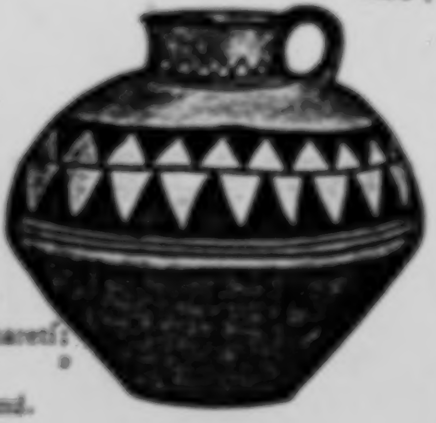
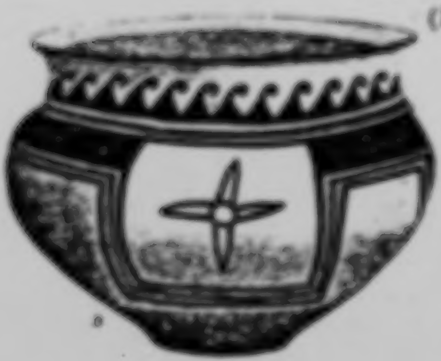
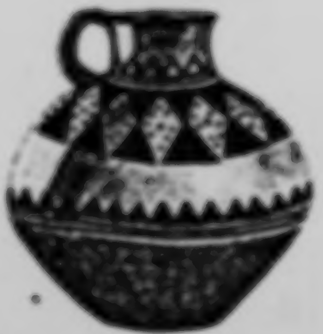
Plate LVI





Chiriguano vessels (yapepó and yambuí). Prov.: 1 and 3, Macharetí; 2 and 4, Ivu. Colors: red and black motifs on cream background.
(1/4 nat. size.)





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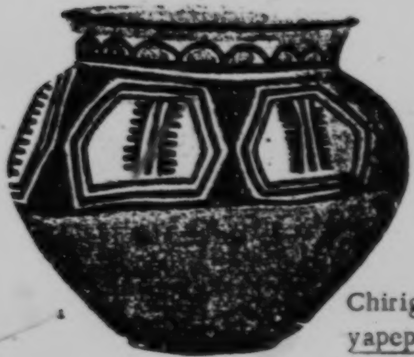
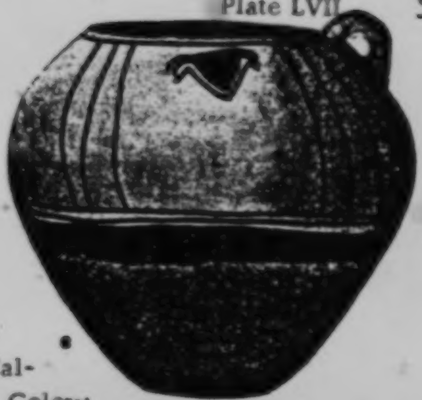
1: Métraux--239 E-5 (1929) 1930 SF10 Chiriguano SF10

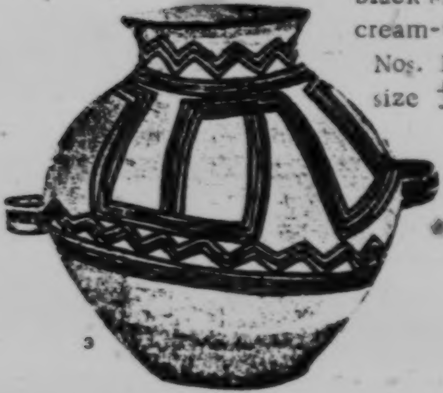
Plate LVII





Chiriguano vessels (yambuí and yapepó). Prov.: 1, Igũembé Valley; 2, Carurutí; 3 and 4, Ivu. Colors: black and red motifs on cream-white background.

Nos. 1 = 1/7; 2-4 = 1/5 nat. size ± .)



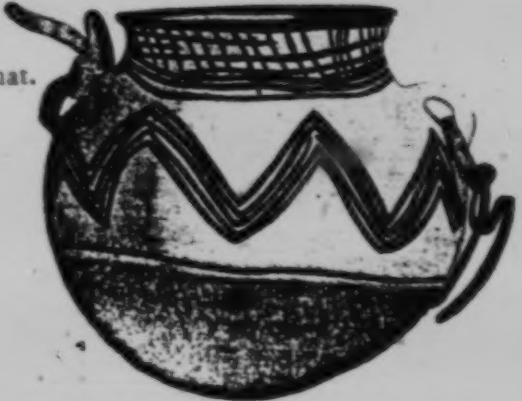


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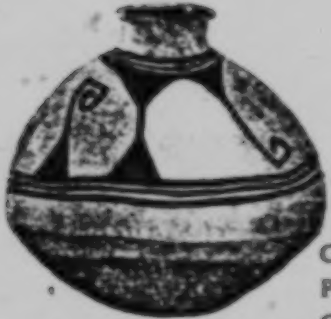
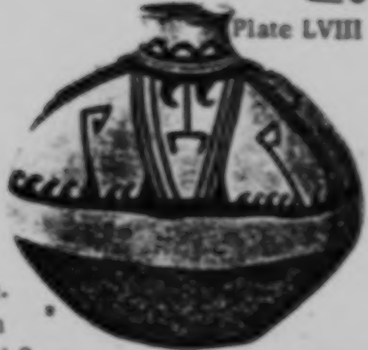
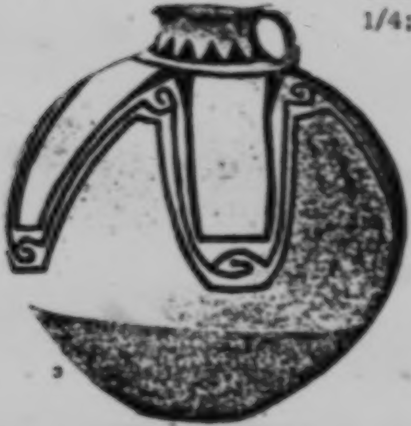
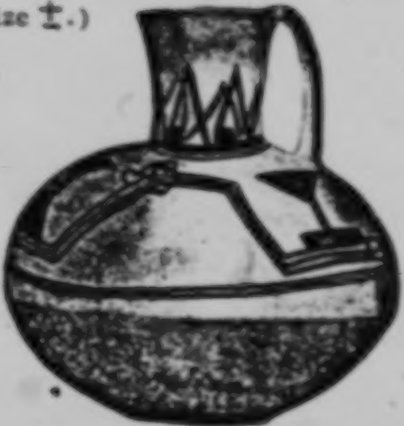
Plate LVIII





Chiriguano vessels (yapepó).
Prov.: 1-3. Macharetí: 4. Ivu.
Colors: red and black motifs on cream background. (Nos. 1 and 2 = 1/4; 3 = 1/6; 4 = 1/4 nat. size ±.)





1: Métraux--240 E-5 (1929) 1930 SF10 Chiriguano SF10

C /.23 cont./

531 171 This decorative element is no stranger to Chilean pottery either (Latcham, Fig. 42, p. 18, and Fig. 45, p. 19; Medina, Figs. 180, 202, 206, etc.). It figures also on the base of an Araucan vessel found in the territory of the Neuquen (San Martin, Plate 15, Fig. III).

Tooth-shaped triangular designs enclosing diamond shapes between them have been pyrographed on a calabash from Calama whose ornamentation matches that of our Chiriguano vessels.

Concentric diamond shapes (Plate XXX, 52-58). The series of concentric diamond shapes drawn on a goodly number of vessels in my collections had already been painted on the pottery of the Chincha-Atacama period at Tacna and Taltal (Uhle, 4, Plate XX, Fig. ?; Plate XXI, Fig. ?; and Guevara, plate between pp. 42-43) and pyrographed on the Calama calabashes (Oyarzun, Fig. 6).

P.A. [531] This design is classic, so to speak, on the aryballuses from Argentina (Boman, ?, Vol. I, Plate XVIII, Fig. 42, and Outes, ?, Plate III, Fig. ?).

PA 531 Reticulated design (Plate XXX, 59-64). Several vessels in my collection have a reticulated band on the belly or neck. On the vessel of Plate LIV, ?, the triangles have this detail. On the subject of this motif, Odilia Bregante (p. 167) expresses herself as follows: "Reticulated decoration is found in the middle of the Yocavil valley beside pieces which bear the symbol of the triangle with spiral and the stepped element and even in modern cemeteries like that of Chañar Yaco (see, for example, Lafone Quevedo, 1, Plate VII, Fig. a). But it is in the northern regions, in Salta and Jujuy, that the greatest number of specimens of this reticulation are found and where it enters into the composition of characteristic embellishments. On the Isla de Tilcara, in the Pucará de Tilcara, and in other localities, the archeological material which includes this design forms the most interesting type of pottery and is abundant enough to be classified."

Prehistoric Argentina SI3
Prehistoric Chile SG3

P.A. /423 cont./

531 — Some vessels from the Isla de Tilcara and the Pucará de

C 531 171 Tilcara, /424/ as a matter of fact, have a reticulated band on the rim, like our Chiriguano vessels. (Debenedetti, 2, Fig. 45, p. 79, and Bregante, Fig. 164, p. 166.)

PC 531 In Chile we encounter bands, triangles, diamond shapes, reticulated rectangles, and there again the unity of these different cultures in whatever has to do with pottery asserts itself. (Latcham, Figs. 25-28, p. 14, and Bregante, Figs. 232, p. 192.)

P.A. C 531 171 415

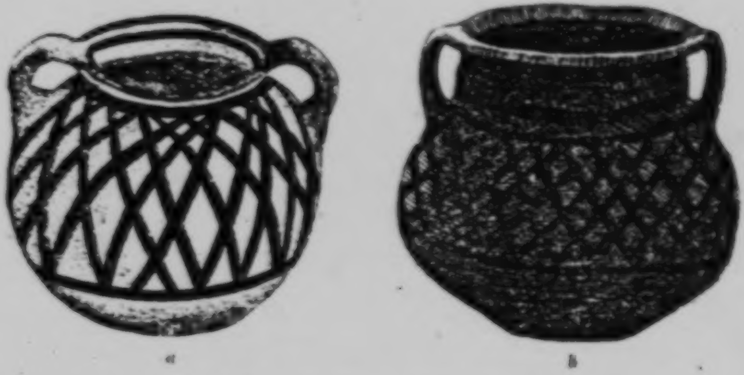


Fig. 82. Vessel b comes from the Chiriguano village of Tintapaw (upper Pilcomayo). It offers an extraordinary resemblance to vessel a from Tilcara. (1/2 nat. size.)

OUO Figs. 25-28, p. 14, and Bregante, Fig. 232, p. 192.)

C 531 171 Checkerwork (Fig. 76). A cup I acquired in the Iguembé valley is decorated in a brown and white checkered design. This is the only example I know in Chiriguano country. In northwestern

PA [531] [171] Argentina this motif has a very wide distribution: it extends from the Quebrada de Humahuaca to San Juan province (Bregante, p. 196). It was common in Chile (Latcham, Fig. 7, p. 7; Fig. 41, p. 18;

PC [531] Fig. 55, p. 22, etc.). In the post-Columbian period it was still in use among the Araucan of southern Mendoza (Métraux, 6, Fig. 12, p. 50).

Atacama SG5
Prehistoric Argentina SI3
Chane SF8
Diaguita SG6

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Crenels, broken lines, Z-shaped lines (Plate XXXII, 154-155 and XXXIII, 200-206). While trying to define in the preceding pages the decorative style characteristic of the Chané of the Itiyuro and the Chiriguano of the region of the Franciscan missions, I mentioned single or multiple lines which, running around the belly of the vessel, form triangles, crenels, and Z's with elongated or linked strokes. At first sight these apparently capricious motifs seem to escape all comparison and one would almost be tempted to believe them autochthonous or constituting reminiscences of Guianan art. Nevertheless, their counterpart is found in the archeology of northwestern Argentina and, as expected, in that of the Quebrada de Humahuaca.

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Debenedetti (*2*, Fig. 75, p. 132, and Fig. 78, p. 135) reproduces a goblet found on the Isla de Tilcara, which has on its lower part a band /Plates LIX and LX appear here/ /*425*/ composed of three parallel lines broken at right angles. Mr. Debenedetti rightly compares this decoration with that of Chané vessels, of which he shows an example he attributes erroneously to the Choroti. The same remark may be made about some engraved vessels from the Arroyo del Medio, which in some respects are similar to our Chiriguano vessels (Boman, *2*, Vol. II, Fig. 207, III, p. 843).

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Much more striking yet is the resemblance between the Chiriguano *yambui* of this type and two vessels from the Diaguite region, one found at Molino del Puesto (Fuerte Quemado, Catamarca), and the other at Hualfin (Catamarca), both of which have been published by Bruch (*2*, p. 87, Fig. 88, and id., *2*, Fig. 11, p. 8, and Fig. 27, p. 13). A *puco* from Llacta Mauca, province of Santiago del Estero, offers a similar design, to judge from a sketch by Mr. Duncan Wagner. There can be no doubt as to the Andean origin of this type of decoration.

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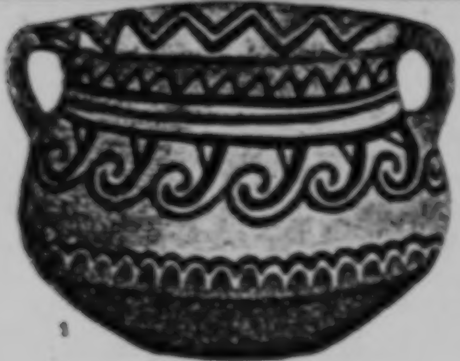
Z-shaped motifs stand out again on a vessel from Tacna of the Chincha-Atacama period (Uhle, *4*, Plate XXI, Fig. 1) and from San Felipe, Chile (Medina, Fig. 68).

Plate LIX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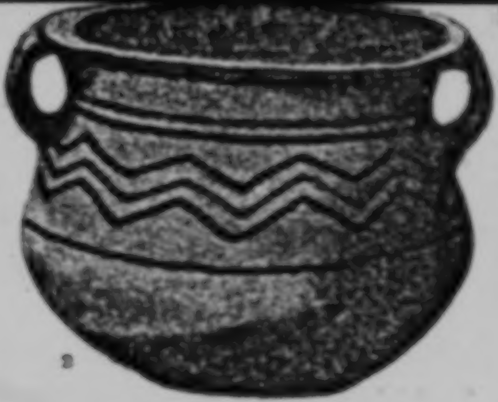
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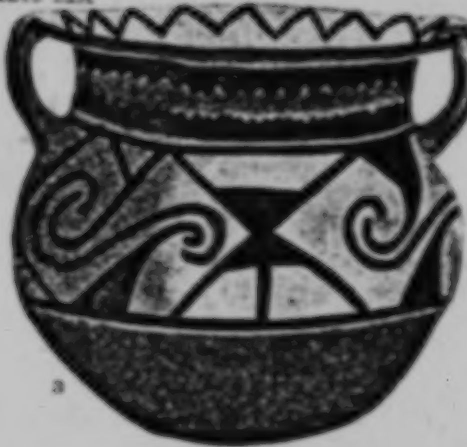
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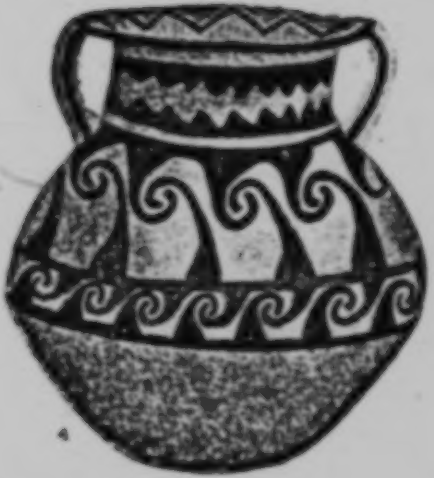
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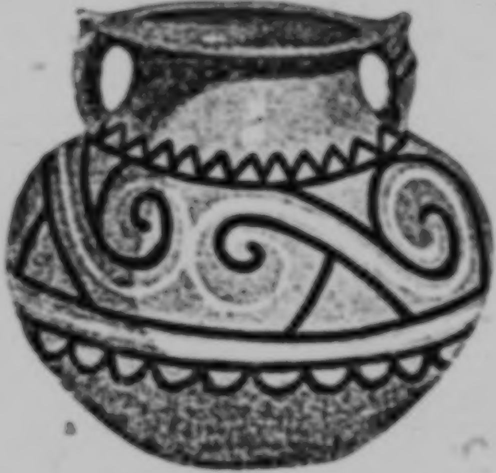
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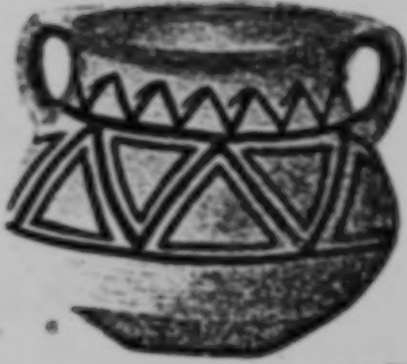
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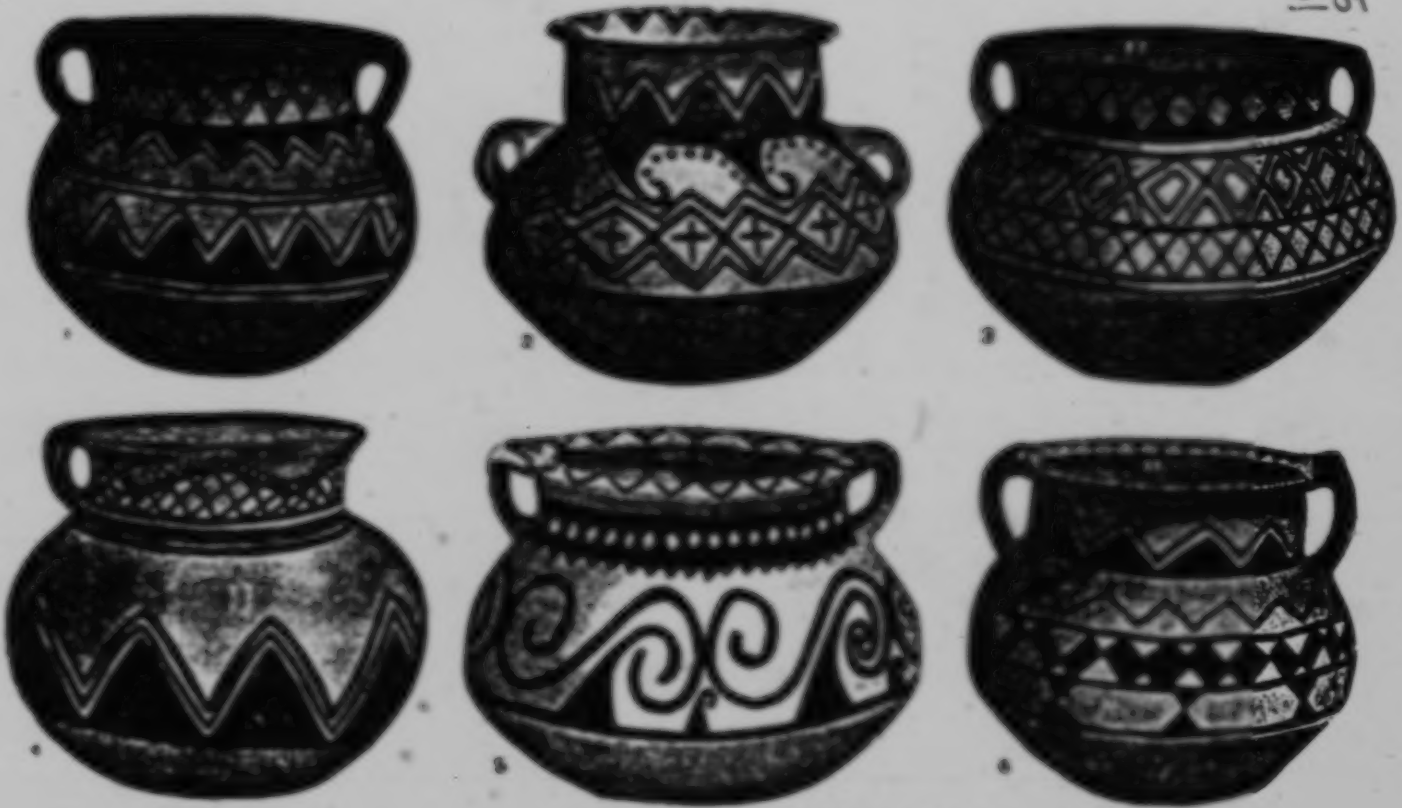
Plate LX



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/Captions for Plates LIX and LX, pp. 244 and 245./

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LIX Miniature Chiriguano vessels (yapeporai) (serve as containers). Prov.: 1, 3, and 4, Yumbía: 2 and 6, Ibopeytí; 5, Saladito (upper Pilcomayo). Colors: red and black motifs on white background: 5, red background. (Nos. 1-3 = 1/2 approximately: 4 = 2/5; 5 = 2/5; 6 = about 1/2 nat. size.)

LX Miniature Chiriguano vessels (yapeporai). Prov.: 1, Ibopeytí; 2, Tiwiraiti (upper Pilcomayo): 3, Tintapaw: 4, Caipipendí; 5, Yumbia: 6, Tintapaw. Colors: red and black motifs on cream background, with the exception of No. 3, decorated with black motifs on reddish background. (Nos. 1 = 1/3; 2-6 = about 2/5 nat. size.)

Diaguita SG6

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531 171 The large triangles which run around the belly of the iru and yambuí from the mission region strongly resemble an analogous motif which covers the outside surface of vessels made by the Neuquen Araucan (San Martin, Plate XV, Fig. 3).

Eyebrow-shaped design (Plate XLIX, 4).$^{2}_{4}$ A vessel from Saladito (upper Pilcomayo) has as its only decorative motif a strange decoration in the shape of a stylized eyebrow which stands out in white against a red background and is situated on the neck. This design is made up of two parallel lines separated by dots. In the presence of this curious motif one cannot help thinking immediately of the human faces painted on the funerary urns of the Diaguite region. The facial organs are overhung by a gigantic superciliary arch which, starting from the tip of the nose, descends to the height of the ears. The manner in which this part of the head is drawn recalls strongly the figure we are concerned with here.

D [415] [531] [764]

Cross. The vessel of Plate LX, 2, is decorated on the belly with a series of crosses inscribed in diamonds. This sign constitutes a decorative motif of which the present-day Chiriguano make exceptional use. Like the majority of the motifs painted on their vases, this one has no particular significance. A calabash from the same region is also decorated with pyrographed Maltese crosses (see Plate LXI, 1 /see p. 252/). We know the frequency of this ornamentation, symbolic or not, on the funerary urns of the Diaguite country, principally of the Santa Maria region (Catamarca), a frequency such that it warranted a book by Quiroga, some of the illustrations of which are interesting.

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The cross appears also on a Taltal vessel of the Chincha-Atacama period (Guevara, plate between pp. 46-47 and 50-51), on a calabash from Calama /426/ (Oyarzun, Fig. 10), on another from the Puna de Jujuy (Ambrosetti, 4, Fig. 70, p. 68, Vol. LIV), and on a box from Morhuasi (Boman, 2, Fig. 75, Plate XXVII), etc.

1 C [532]

Representation of the human face. The human face is not reproduced on any of the vessels I collected. Nordenskiöld (10, Fig. 28, p. 137) shows and describes a pot on whose rim a face was represented: the nose was in relief and the other organs painted on it. The similarity of this motif and the one decorating some pieces from the Andean region does not need to be emphasized.

$^{1}_{1}$[See p. 228--Analyst]

/426 cont./

531 191 Sign of unknown significance. On the Macharetí yambuí (Plate LII. 2) was painted a crescent-shaped sign having in its concave part two dashes perhaps representing feet. The subject is doubtless a stylized bird, a presumption all the more plausible because another vessel from the same locality and made by the same hand is decorated with animal figures (dogs and toads) (Plate LII. 1).

This mysterious sign is very similar to the one found on a puco from Tolomosa in the Tarija department (Rosen, 2, Fig. 175, p. 112) and on some dishes from La Paya. These designs are also more or less stylized pictures of a bird. (Boman, 2, Vol. I, Plate X, Fig. 72, and Ambrosetti, 6, Figs. 35-60, pp. 56-61.)

Zoomorphic representations. Animal figures are rare in Chiriguano pottery, but their occurrence only brings out the better the similarities of this art to that of the neighboring Andean regions. The rows of yaku (pavo del monte) on the yambuí from the Aguaray are the counterpart of the nandus on the Diaguite funerary urns and the La Paya birds. The dog on the vessel in the plate appears nearly identical with the bottom of a puco from Molino del Puesto, Catamarca. (Bruch, 2, Fig. 70, p. 72.)

531 191 105 The comparisons we have made could doubtless be extended and many another relationship noted between the modern pottery of the Chiriguano and that of the populations which have today disappeared from the Bolivian altiplano and northwestern Argentina. To continue such an investigation would be superfluous, for there is no one acquainted with the art which formerly flourished in the Andean and Chiriguano regions who would hesitate to establish a relationship between the two and would not have the second derive from the first.

As one might logically expect, these similarities become more numerous and more striking in proportion as one leaves the south and advances toward the north into the Andean zone which runs parallel to the habitat of the Chiriguano and Chané. When eastern [192] Bolivia is methodically explored, models of the vessels which the ancestors of the Chiriguano admired and copied will be found.

1/A [See p. 231 -- Analyst]

/456 cont./

531 171 172 105 Lacking these, the study we have pursued brings us the establishment of a very important fact. The existence on the upper Pilcomayo of a pottery /477/ closely related to that of the

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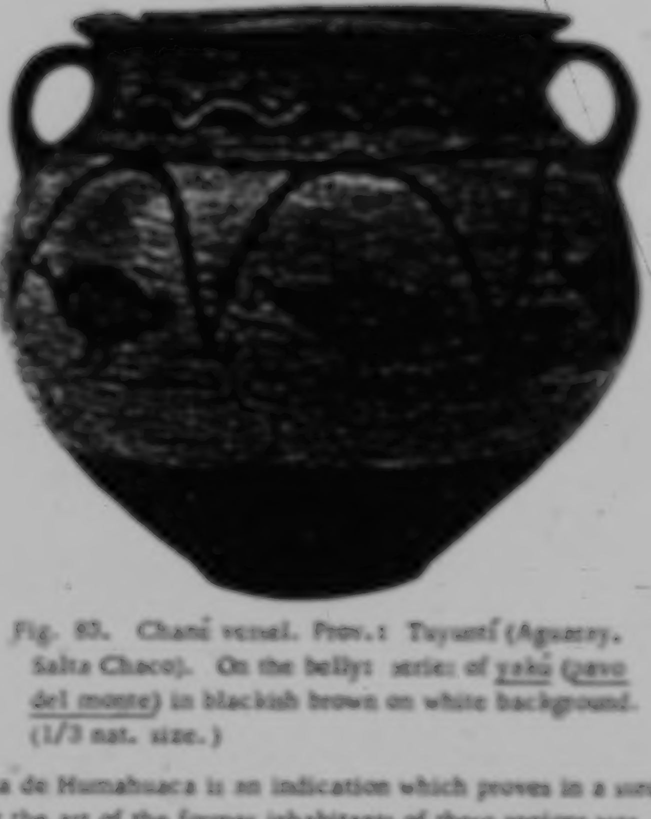

Fig. 93. Chané vessel. Prov.: Tuyuntí (Aguaray, Salta Chaco). On the belly: series of *yahó* (*pavo del monte*) in blackish brown on white background. (1/3 nat. size.)

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531 Quebrada de Humahuaca is an indication which proves in a sure
171 way that the art of the former inhabitants of these regions was
172 identical to that of their neighbors, and perhaps racial brothers,
105 of the Bolivian altiplano.

S
121 Apropos of the Chiriguano, I believe it is wrong to speak of Andean or Inca culture.
531 The first of these terms is too vague and the second partially false.
171 In this chapter I have tried to demonstrate that Chiriguano pottery exhibits close affinities with that
105 of the civilizations which, by their numerous points of similarity, seem to have undergone a Chincha or Atacama influence and which Preceded Inca Culture.

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which preceded Inca culture. If one compares the present-day pottery of the Chiriguano with that of the Quicha /Quechua/ of Cuzco, certain analogies will appear, but they will be neither abundant nor conclusive enough to establish a direct filiation. Aryballoses are missing or rare, ornithomorphic dishes seldom found, etc.; on the contrary, we have seen how multiple and close the ties are between this pottery and that of the Chincha-Atacama period. Chiriguano pottery, in relation to that of Cuzco, is in a situation analogous to that of northwestern Argentina: on an Andean but original base, influences from Cuzco have been superposed. This Inca action on the Chicha is attested to even today by /478/ the presence among the Chiriguano of footed vessels of the purest Inca type and apodal ones of the same origin. Arising from the same influence, one may add certain decorative motifs, with which I have already dealt.

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Arawak and Amazonian tradition is scarcely represented, except by footed bowls (compoteras), vessels with a ribbed belly, those with a body in the shape of a truncated cone and a subspherical belly, and perhaps by some motifs (T-shaped figures, Plate XXXVIII, 1).

The conclusion of this chapter will be: there exists today and for some years to come a civilization which, closely related to that of the Chicha, continues an art earlier than that of the Inca but influenced by them. May this fact make archeologists cautious!

Chapter VII

Calabashes

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The second art in which the Chiriguano excel is pyrography and engraving on calabashes. When pottery-making was an essentially feminine activity, pyrography was the province of the men. Nordenskiöld (9, pp. 233-236) thinks, completely wrongly it seems to me, that pyrography is of Andean origin. He advances in support of this opinion the advantages that knowledge of metal offers to this art. Nevertheless, the populations of the

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/428 cont./ Nevertheless, the populations of the upper Xingú where Andean influence certainly was never felt have pyrographed calabashes, as do the Guató /Guato/ of the upper Paraguay. Pyrography is equally in use among the Indians of Guiana, on whom any influence by Inca civilization is very problematical. The distribution of pyrography in itself demonstrates that there is no need at all of possessing metal objects in order to practice this technique.

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If one compares the motifs which decorate the calabashes I collected in the Chaco with those exhibited by the pyrographed calabashes found in northwestern Argentina, one is struck by the similarity of their style and the numerous analogies of detail they have in common. Thus, the Maltese cross which decorates a calabash from Jujuy (Ambrosetti, 4, p. 68, Fig. 70, Vol. LIV) is found again identically on the calabashes of Plates LXI, 1; LXII, 1; and the volutes of a maté from Tastil (Boman, 9, Vol. 1, Fig. 84 a) have their counterpart in the hooks incised on the specimen of Plate LXI, 2. On the fragment of a calabash discovered in the same region (Boman, 9, Vol. I, Plate XXXII, Fig. 84) and on another specimen from La Paya (Ambrosetti, 6, Fig. 288, p. 524), we have the prototype of the checkerwork which so often embellishes /Plates LXI-LXXI appear here/ /429/ Chiriguano calabashes (Plate LXI, 1 a, and Plate LXIV, 2). The reticulated bands which frame the decoration of one of the Calama calabashes (Boman, 9, Vol. II, Plate LXXV, Fig. 176 b) are frequently incised on those of the Chiriguano (Plate LXVI, 1 and 4; Plate LXIX, 3, etc., for example), just like the rows of triangles on a blackened field which appear on some calabashes from the Puna de Jujuy (Ambrosetti, 4, Figs. 61-63, pp. 65-66; Figs. 70-71, pp. 58-69, Vol. LIV) and on the fragment from La Paya already mentioned. The zigzag line which stands out in white on the reticulated background of one of the Calama calabashes

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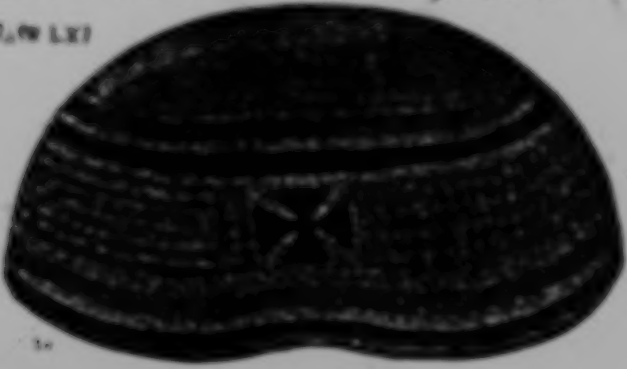

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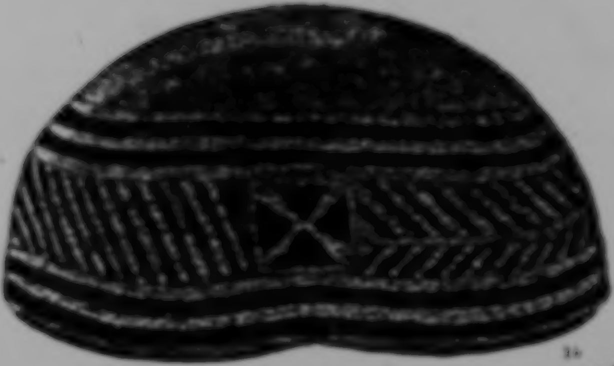

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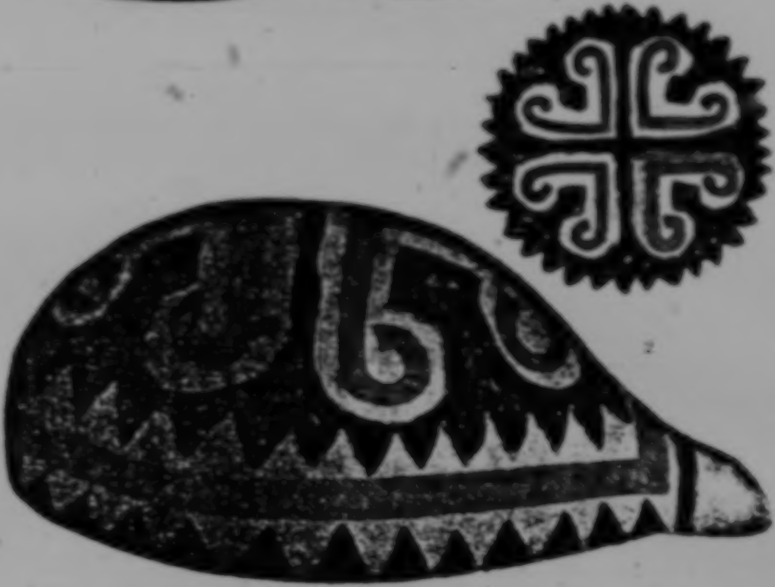

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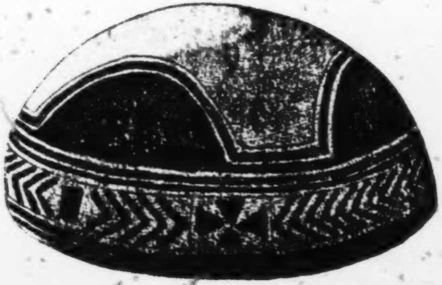
Plate LXII



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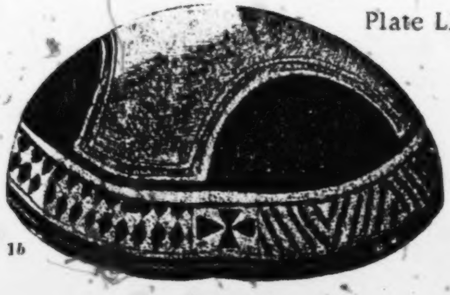

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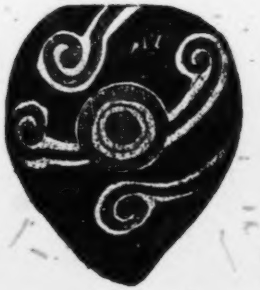

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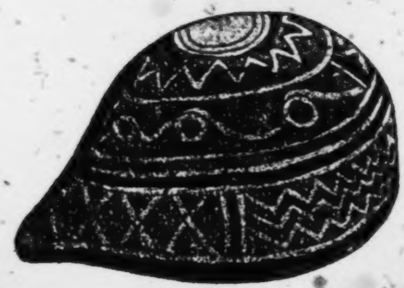

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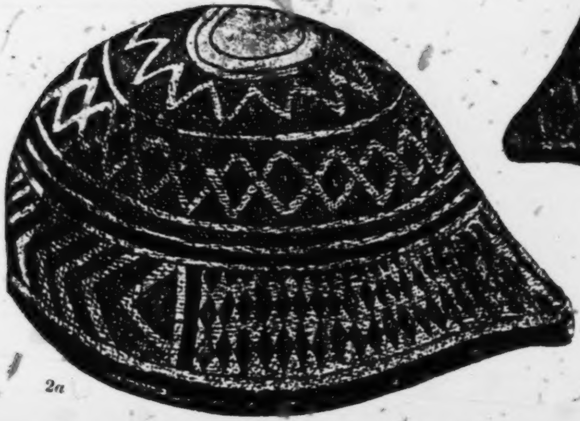

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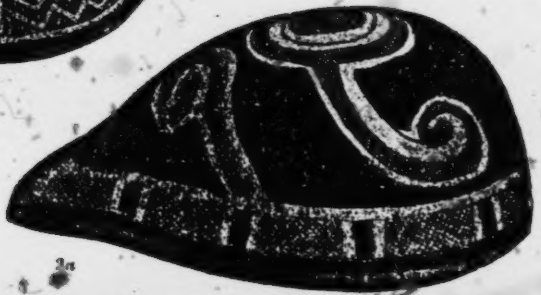

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Diaguita SG-6

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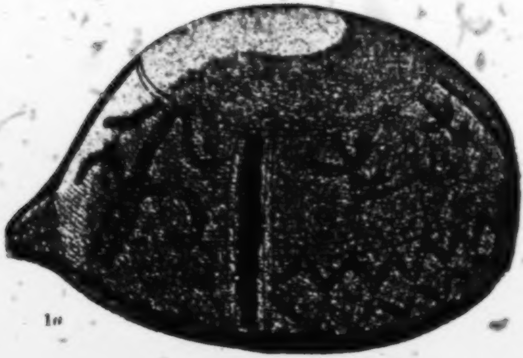
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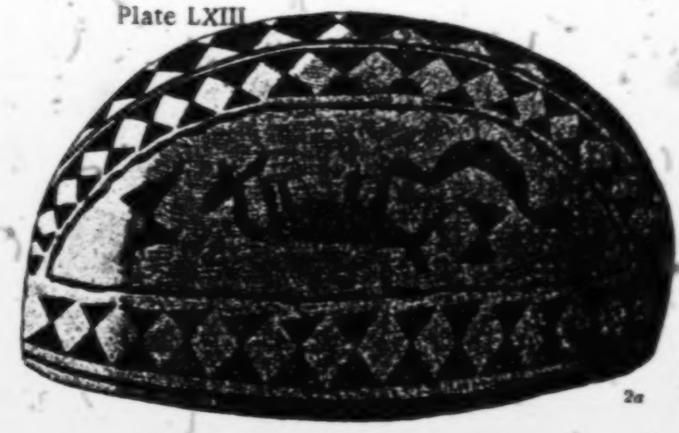
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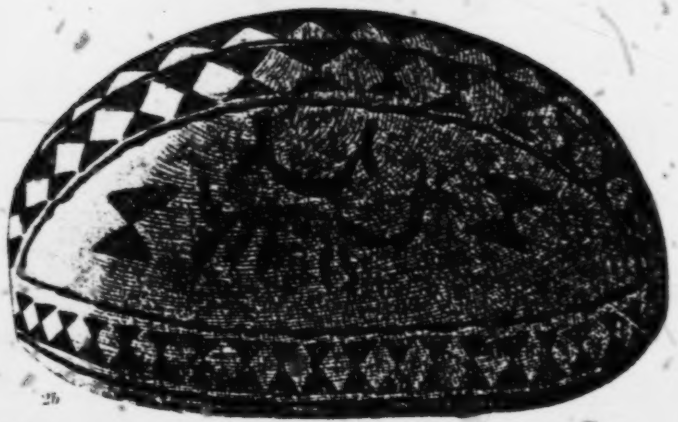
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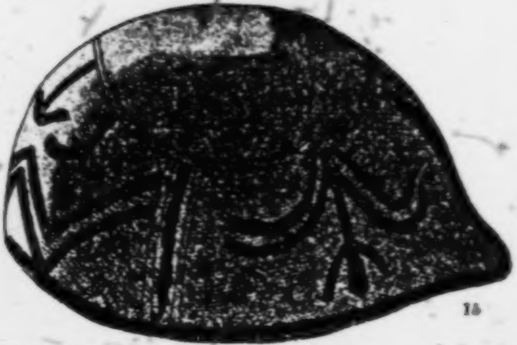
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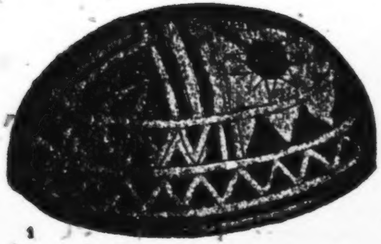
Plate LXIV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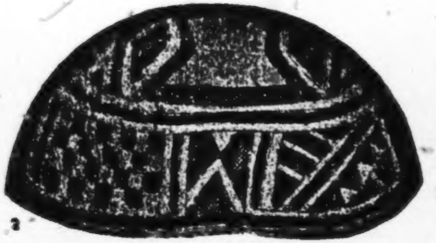
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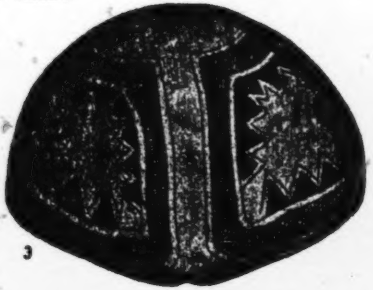
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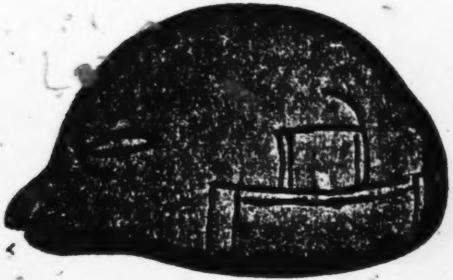
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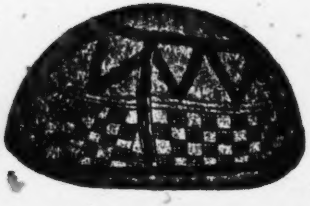
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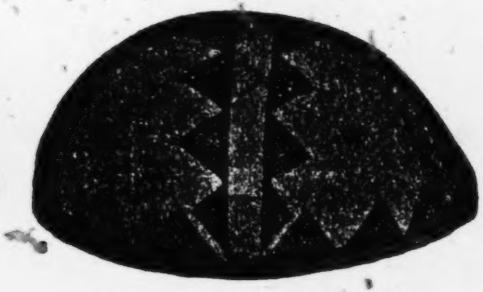
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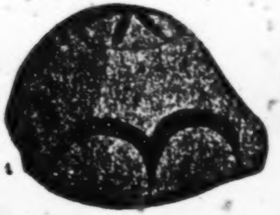
Plate LXV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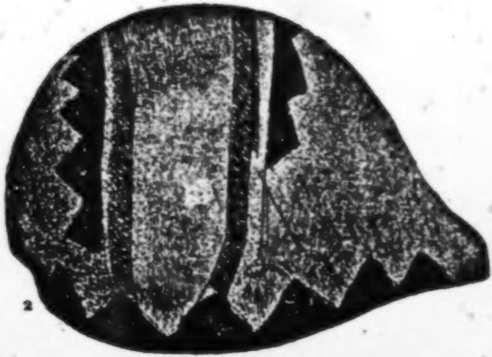
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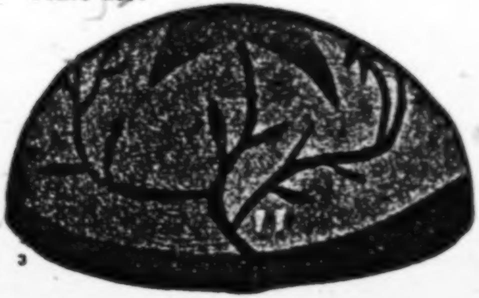
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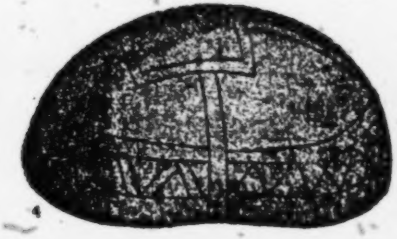
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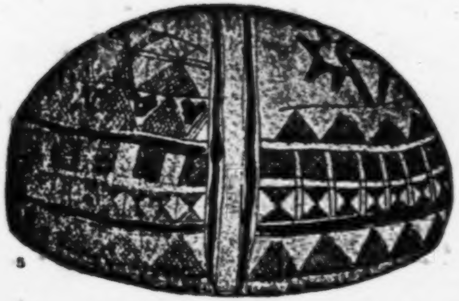
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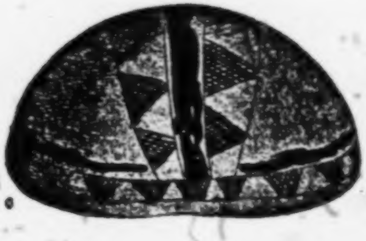
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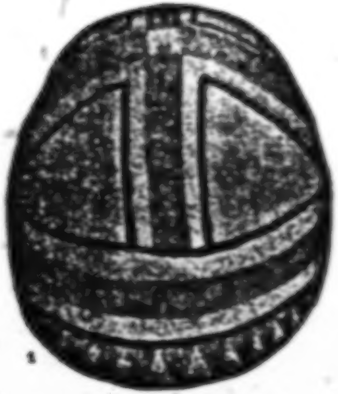
Plate LXVI



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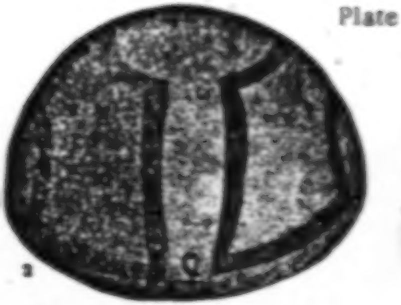

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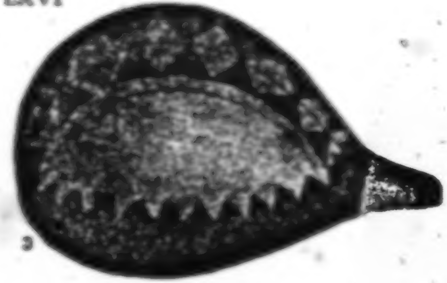

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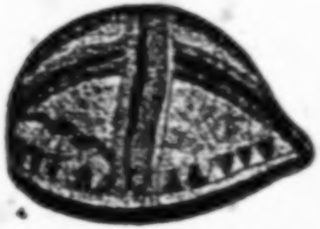

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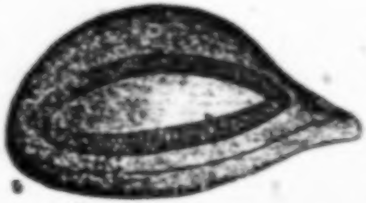

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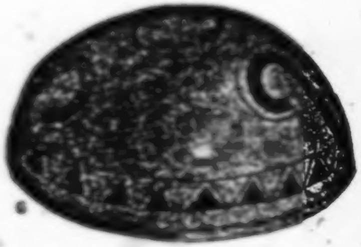

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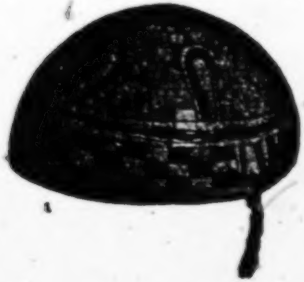
Plate LXVII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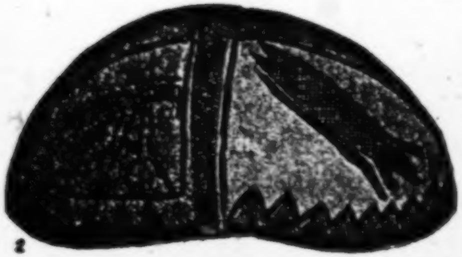
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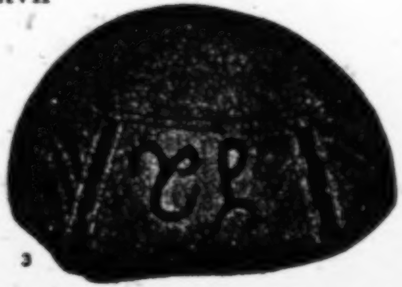
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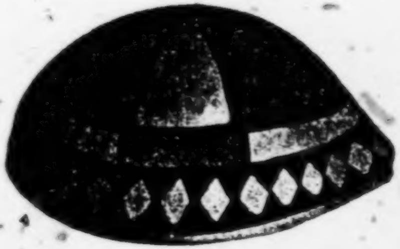
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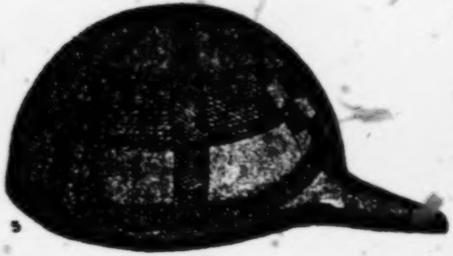
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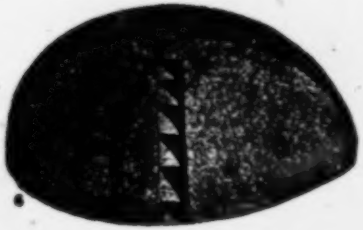
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Plate LXVIII

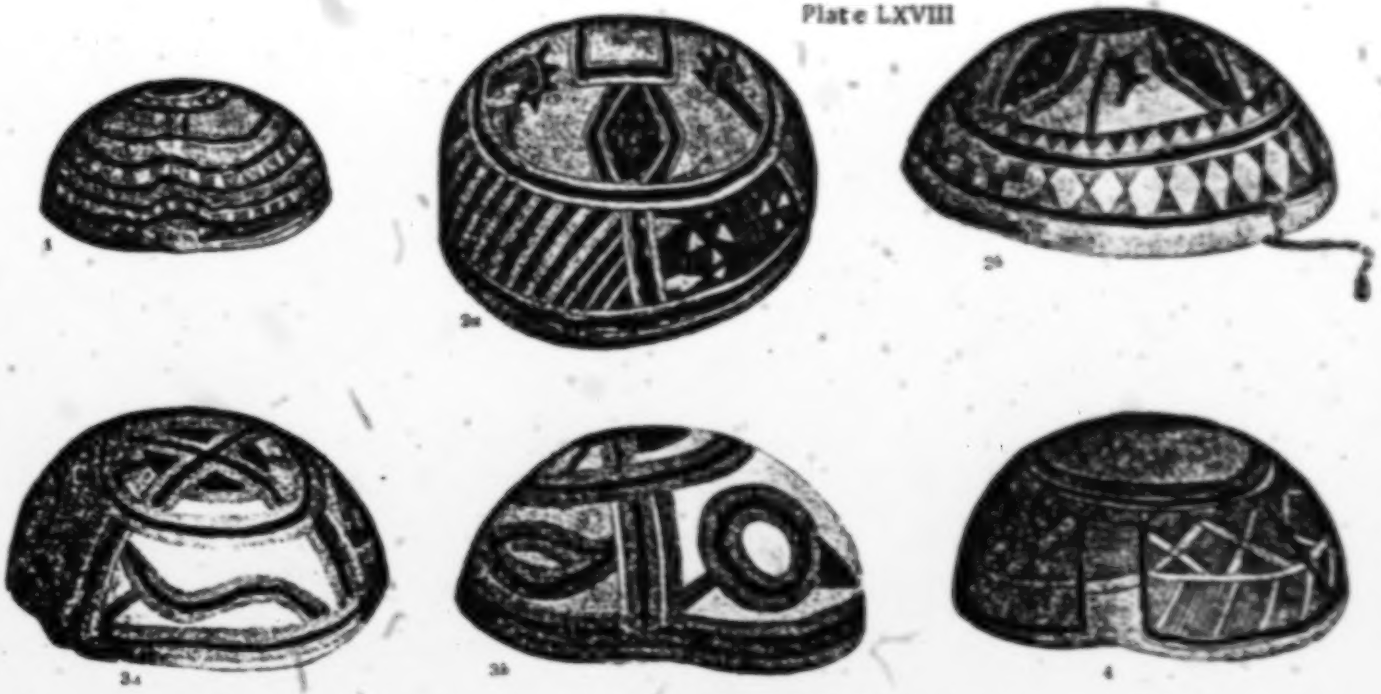
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Plate LXIX

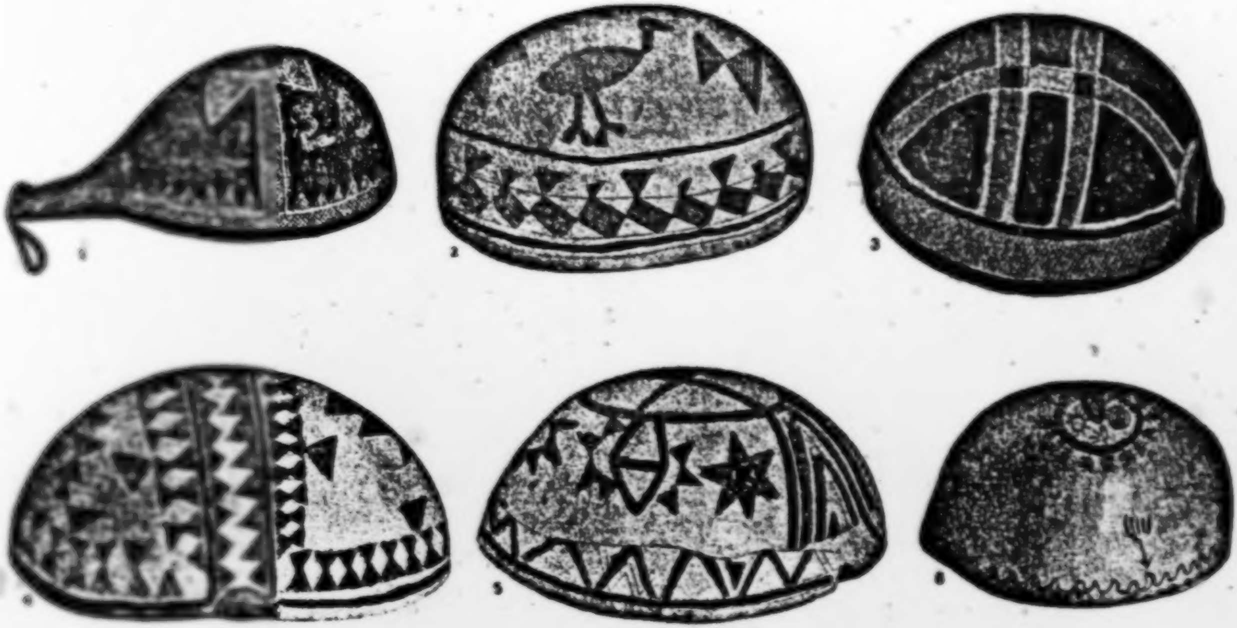

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Plate LXX

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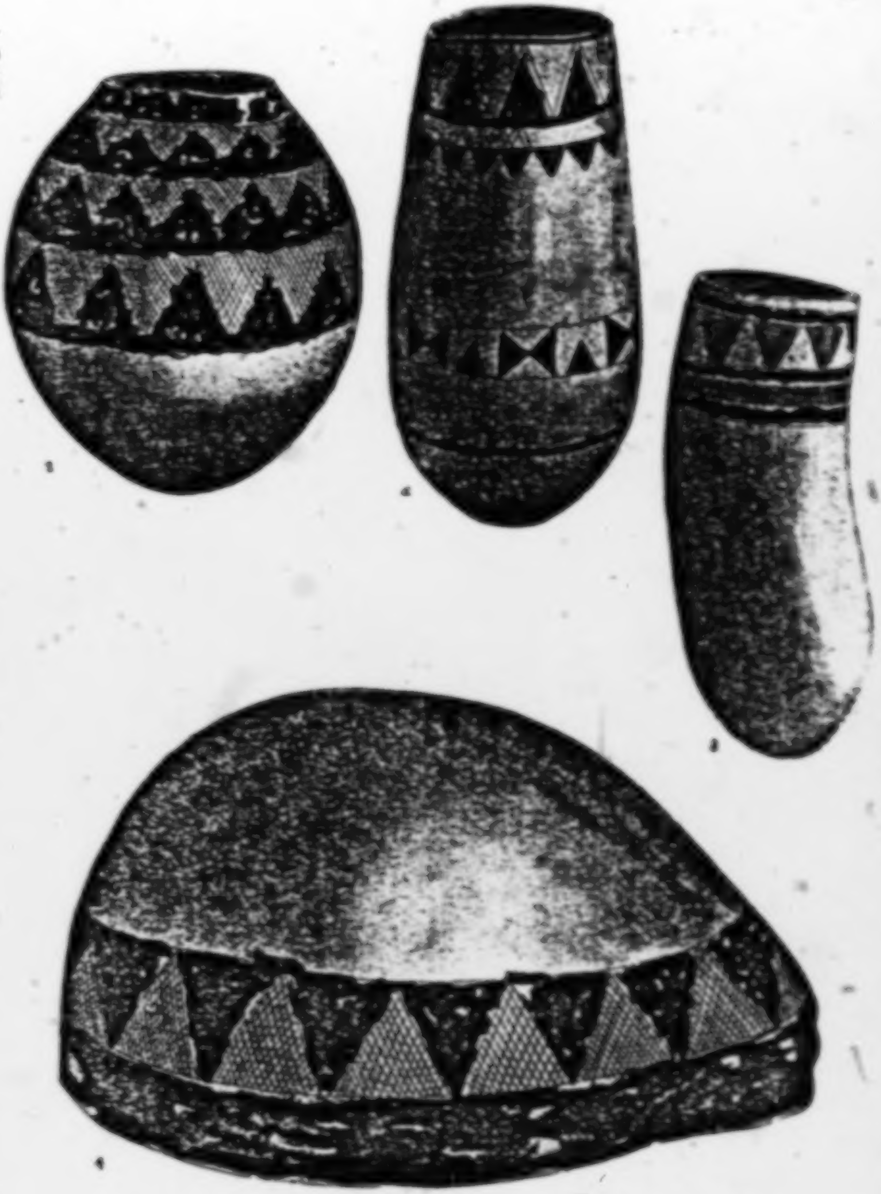
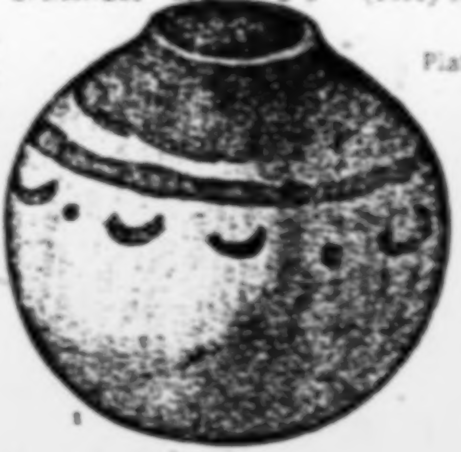


/See p.264 for caption./

Plate LXXI



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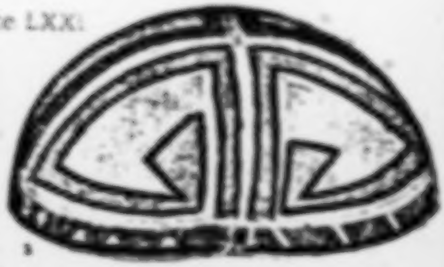

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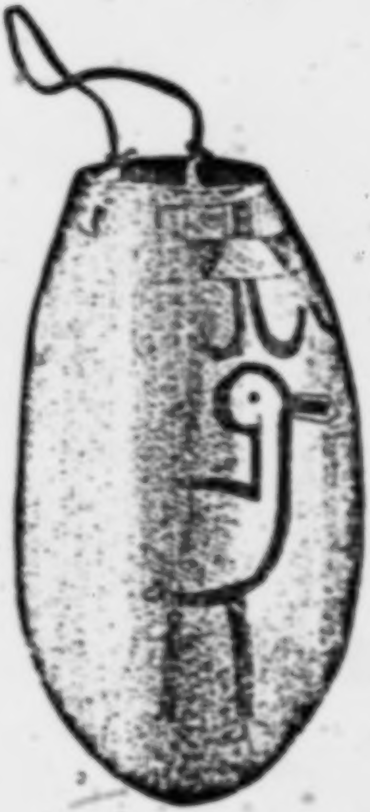

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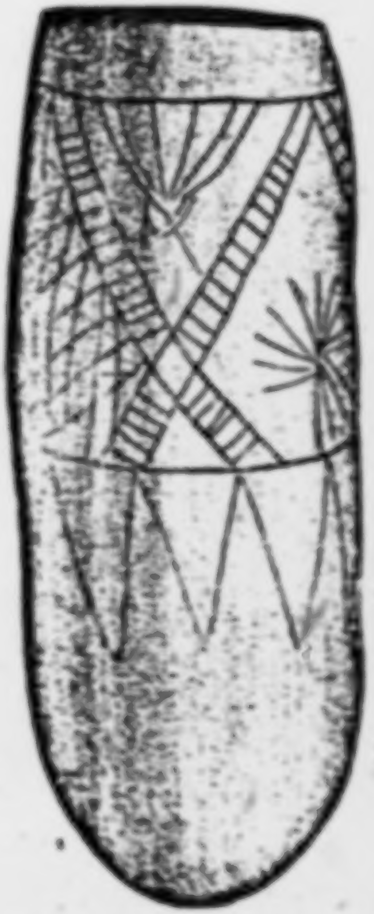

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/See p. [illegible] for caption./

1: Métraux--283 E-5 (1929) 1930 SF10 Chiriguano SF10
Diaguita SG6

/Captions for Plates LXI-LXXI, pp. 262-282./

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LXI Pyrographed and incised calabashes. Chiriguano. Prov.: 1a and b, Saladito (upper Pilcomayo); 2, Ivu. (No. 1 = 1/3 nat. size; 2 = 1/2.5 nat. size.)

D [415] [531]

LXII Engraved and pyrographed calabashes. Chiriguano and Diaguite. Prov.: 1 a and b, Saladito (upper Pilcomayo); 2 a and b, Isirié (upper Pilcomayo); 3 a and b, calabash found in a funerary chamber (boveda) of the ancient Diaguite in "La Quebrada" (Valle del Cajón, Catamarca Province). This calabash was beside an adult skeleton. (Nos. 1 a = 1/2; 2 a and 3 a = 2/3 nat. size±.)

LXIII Incised and pyrographed calabashes. Chiriguano. Nos. 1 (a and b) and 2 (a and b) come from the Macharetí mission. Engraved motifs: 1, human personage and birds; 2 a, dog (?); 2 b, llama. (1/2 nat. size±.)

C [422]

LXIV Incised and pyrographed calabashes. Chiriguano. Prov.: 1, Masaví (Igüembé Valley); 2, Achua (upper Pilcomayo); 3, Caruruti; 4, Macharetí; 5, Tiwiraití; 6, Caipipendí. Remark: Note the mark of ownership on Calabash 4. (Nos. 1 and 3 = 1/2; 2 and 4-6, 1/3 nat. size±.)

LXV Incised, pyrographed, and painted calabashes. Chiriguano. Prov.: 1, Tigüipa; 2 and 6, Macharetí; 3, Ivu; 4, Saladito; 5, Tiwiraití (upper Pilcomayo). Remark: Calabash No. 3 is painted with roucou. (About 1/2 nat. size.)

LXVI Incised, pyrographed, and painted calabashes. Chiriguano. Prov.: 1, Santa Rosa; 2, Mangarati; 3 and 6, Caipipendí; 4, Masaví; 5, Carurutí. Remark: All the lower part of 3 is painted with roucou. (1/2 nat. size.)

/Captions for Plates LXI-LXXI, pp. 252-262 cont./

LXVII Incised, pyrographed, and painted calabashes. Prov.: 1, Caratindi (Igüembé): 2 and 6, Macharetí: 3, Tiwiraiti: 4, Timtapaw (upper Pilcomayo): 5, Caipipendí. Remarks: On No. 3, more or less deformed numbers. Calabash No. 4 is painted, pyrographed, and incised. (Nos. 1-5 and 5 /sic/ = 1/2; 4-5 /sic/ = 1/5 approximate nat. size.)

LXVIII Incised and pyrographed calabashes. Prov.: 1, Ñawirenda: 2 a and b, Caratindi (Igüembé Valley): 3 a and b, Yumbía: 4, Ibopeytí. Remark: On No. 3 a and b a very stylized bird has been represented. (Nos. 1-3 = 1/2; 4 = 1/3 approximate nat. size.)

LXIX Pyrographed and incised calabashes. Chiriguano. Prov.: 1 and 3, Caipipendí: 2 and 4, Macharetí: 5, Tiwiraiti (upper Pilcomayo): 6, Ñawirenda (upper Pilcomayo). [801] Remarks: Calabash No. 1 is decorated with a series of [199] engraved numbers going from 1 to 10: Calabash No. 6 with motifs clearly European in inspiration. (Nos. 1, 3, 5, and 6 = 1/2; 2 and 4 = 1/3 approximate nat. size.)

LXX Incised and pyrographed calabashes. Chiriguano. Prov.: 1 and 4, Tarairi: 2, Macharetí: 3, Caipipendí. (Nos. 1 and 2 = 1/3; 3 = 1/2; 4 = 1/3 approximate nat. size.)

LXXI Painted, incised, and pyrographed calabashes. Prov.: 1, Ivu: 2, Igüembé: 3 and 4, Caipipendí. (Nos. 1-3 = 1/2; 4 = 1/3 approximate nat. size.)

C 531 171 /429 cont./ (Boman, 2, Vol. II, Plate LXXV, Fig. 186 c) reappears nearly identical on the pretty calabash of Plate LXII, 2.

C D 531 171 I can give no better argument in favor of the close analogy between the calabashes of the Andean region and those of the modern Chiriguano than by publishing the calabash of Plate LXII, 3 a and b, found in Diaguite territory in Catamarca province ("La Quebrada," Valle del Cajón). Its decoration is composed of incised and finely reticulated bands on a blackened background. The hooks which leave from the circle engraved on the top of the calabash and the sides of the latter strangely recall analogous motifs we have seen on Chiriguano specimens.

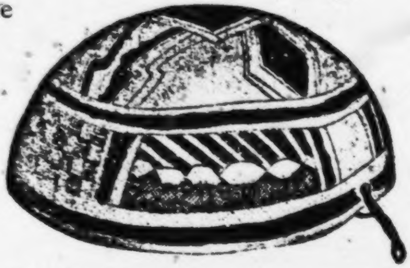

Fig. 84. Incised and pyrographed calabash. Prov.: Caratindi (Igüembé Valley). (About 1/2 nat. size.)

C 531 171 The spiral, which seems to have been a motif especially dear to the pyrographers of northwestern Argentina and the Atacama Desert, does not occur on any of the specimens in my collections, if one does not want to consider as rudiments of spirals or as degenerated spirals the hooks we see on some Chiriguano calabashes (Plate LXI, 2). It is interesting to ascertain that the spiral and the voluted triangle of Andean calabashes are typologically closely related to analogous motifs which the Chiriguano women of the upper Pilcomayo paint on their vessels. If these designs have been better preserved in pottery than in pyrography, it is doubtless due to C [323] [462] the fact that the first art has remained closer to its origins. The women, who have the monopoly of it, are more conservative than the men, who decorate the calabashes.

/429 cont./

531 171 [114] On almost all the calabashes in my collection, pyrographed designs alternate with incised motifs. Perhaps it is the same with the calabashes of the Andean region. Judging from the excellent photographs which Boman (2, Vol. II, Plate LXXVI) gives us of them, and from /430/ the specimen from the Calchaqui valley which I am publishing here, this scholar erroneously considers them as having been entirely pyrographed. When a Chiriguano incises a design with a knife on a calabash, he is always careful to fill the engraved lines with ashes to make them stand out. At first sight this process may be confused with true pyrography.

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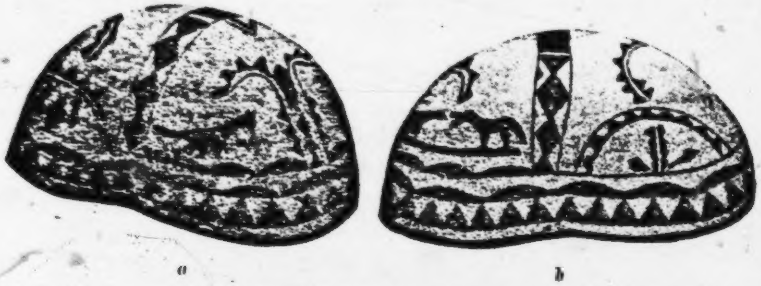

Fig. 85. a and b. Engraved calabash. Only the rim has been lightly pyrographed. On one side (a) is seen a feline animal (jaguar or puma), on the other (b) a fox (?) and a bird. Prov.: Masaví (Igüembé Valley). (About 1/2 nat. size.)

531 A single glance at Plates LXI-LXXI allows one to realize that pyrography and engraving on calabashes do not obey such rigid stylistic rules as pottery. These calabashes differ very much, and there are scarcely any motifs that seem to be preferred to others. To what is this diversity due? I believe it artificial; and I am convinced that formerly this art followed precise norms, in a word, that in times past there was a true style of pyrography and engraving on wood. How would one explain otherwise that precisely the most beautiful pieces in my collection are at the same time the oldest and the most similar to the Andean prototypes (Plate LXI, 1 and 2; LXII, 1 and 2; LXIV, 2; LXVIII, 2 and 3, etc.)? Let us not forget that

177 /430 cont./ Let us not forget that
● 531 pyrography is a masculine activity and that men are more
[462] open than women to every innovation. Moreover, for the
[167] most part they have gone to Argentina, and from there, with a new turn of mind, they brought back models and inspirations foreign to their ancient tradition. This European influence is patent in many cases; thus, the calabash of Plate LXVII, 3, and the one of Plate LXIX, 1, are decorated with Arabic numbers. The calabashes of Plates LXIV, 1, LXV, 1 and 5, and LXIX, 5, are decorated with stylized flowers or stars which are not Indian at all. The influence of the white men and their bad taste is evident in the motifs painted in roucou which decorate the calabash of Plate LXV, 3.

531 Anthropomorphic or zoomorphic representations are commoner on calabashes than on pottery. A rough drawing of a man greatly schematized /431/ is represented on the calabash of Plate LXIII, 1 a and b. On the calabash of Plate LXIII, 2 a, dogs have been engraved and birds on those of Plates LXIII, 1, LXVIII, 3 a and b, LXIX, 2, and LXXI, 3. A llama was represented in very expressive fashion on calabash No. 2 b on Plate LXIII; and on the calabash of Fig. 85 a and b one recognizes a horse and a feline animal, a puma or jaguar. Three fish and a bird appear on the specimen of Plate LXVII, 2.

531 The Indians of the Ivu mission and the ones from
322 the Caipipendí valley paint their calabashes with roucou.
386 This color is very difficult to rub off and does not spread beyond the periphery of the colored designs. /Fig. 86 appears here. To obtain this result, the Chiriguano begin

C /431 cont./

531 by taking off the epidermis which covers it, except at the places
322 which are to remain uncolored. Then they smear its exterior
386 surface with roucou and scrape the tegument where they have saved it. The figures then stand out in red against a yellowish background. An analogous process is in use among the Pauserna
ccc (Nordenskiöld 5, p. 344). The motifs decorating most of the

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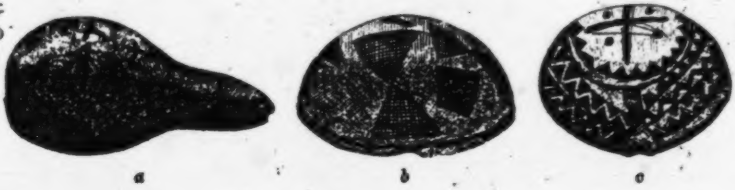

Fig. 86. a, b, and c. Miniature calabashes, "liqueur glasses" and children's toys. Chiriguano and Chané. Prov.: a, Tuyunti, near Aguaray (Salta Chaco); b, Ñawirenda (upper Pilcomayo); c, id. (About 1/2 nat. size.)

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531 The motifs decorating most of the
painted calabashes I collected in Ivu are unfortunately very
177 much influenced by European models, and beside very pretty designs one finds others of the most distressing banality.

Modern Quechua SE24

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Modern Chiriguano fabrics show almost no originality. They are generally plain, and, if they present some linear motifs, these are servilely copied from models coming from the Andean region. The Quichua /Quechua/ fabrics, prototypes of those of

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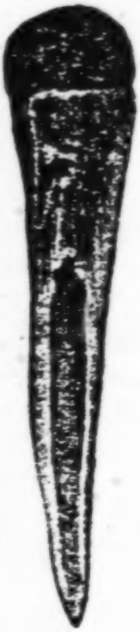
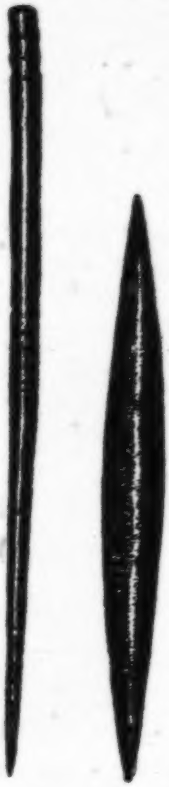


Fig. 92. Metatarsal bone of a mammal, carved in the shape of a dagger, which the Chiriguano women utilize to cross and then tighten the warp threads. Prov.: Ivu. (1/2 nat. size.)



Figs. 93-94. Awls (kiruna) for crossing and then tightening the warp threads. Prov.: Salado Grande. (2/5 nat. size.)

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The Quichua /Quechua/ fabrics, prototypes of those of the Chiriguano, are nevertheless of better quality and greater richness of ornamentation. In addition to purely geometric designs they are often decorated with small figures representing animals or human beings.

Tupi-Guarani SL6
Tupinamba SO9
Guarani SM4
Chane' SF8

/436 cont./

000 animals or human beings. There is nothing like that among the
C 286 Chiriguano. The simplicity /437/ of their fabrics forms a striking
● 531 contrast with the richness and variety of the decoration of their
171 pottery. Their inferiority in this respect is far from corresponding
C to the skillfulness which is their wont in all their activities. It is
286 enough to see the admirable pieces of work executed by little
174 Chiriguano girls in the missions to realize what they would have
857 been capable of if historic traditions had not held them away
T-G from this art. Their distant Tupi-Guarani ancestors were
286 acquainted with only rudimentary forms of weaving, and it can
174 be asserted that /Fig. 95 appears here/ this industry remained
foreign to all the Tupi tribes which did not undergo the influence
T of a nation more civilized than they. The Tupinamba of the
286 Brazilian coast apparently practiced only the double-thread
174 technique (Doppelfadentechnick) by means of which they used
G to make their hammocks. The ancient chroniclers note the use
286 of the tipoy among the ancient Guarani of Paraguay, which is an
[175] indication of the existence of weaving among that subdivision
[291] of the Tupi family. Their present-day descendants, the Kainguá
/Caingua/, could pass for good weavers to judge by the fineness
G of the several fabrics which have been collected among them.
[291] These are for the most part wide belts which they pass between
their legs and knot around their loins. In reality, weaving is in
its beginnings among them, /438/ as is shown by their loom. It
is only a simple frame around which the warp threads are coiled.
The woof is passed through, thread after thread, as in darning.

C No doubt it was the Chané who taught the Chiriguano to weave,
Ce 286 and as they had probably not reached a /Fig. 96 appears here/
177 very high level in this art, they could only transmit to their
successors and suzerains, the Chiriguan, a still little-developed
technique, which the latter have scarcely improved on.

/453 cont./

285 [531] [171] Another point of contact between the basketry of the Chiriguano and that of the Indians of the east and north of South America is the occurrence of baskets in twilled work in which elements of two colors are combined, following a changing rhythm, to produce geometric figures. The basket of Plate LXXVIII, with the frets standing out in black on the sides, is representative of this form of art, which, in the Guianas, shone with a lively brilliance.

Baskets of the pegall or "telescope" type are divided into two categories according to the principle of their plaiting. To make one kind (Plate LXXIX[1] and Fig. 111), the basket-maker began by crossing the warp elements with one another in such a way that they radiate from a single center. Then he interlaced according to a binary rhythm the tigellas which /454/ left the common center like so many rays. Baskets of the second category have been plaited by intermingling the elements of the warp and woof at right angles so as to make the bottom without any precise point from which the elements come away (Plate LXXX, 2). The photographs (Plates LXXIX and LXXX, 2) show what I mean better than any description.

[824] The stalks which serve for the fabrication of baskets in twilled work are taken from the leaves of the karandaí palm (Copernicia cerifera Mart. or Copernicia australis). The leaves are cut into fine strips and softened by immersion.

Sieves and fire fans belong in the basketry called twilled, but I shall deal with them in a separate chapter.

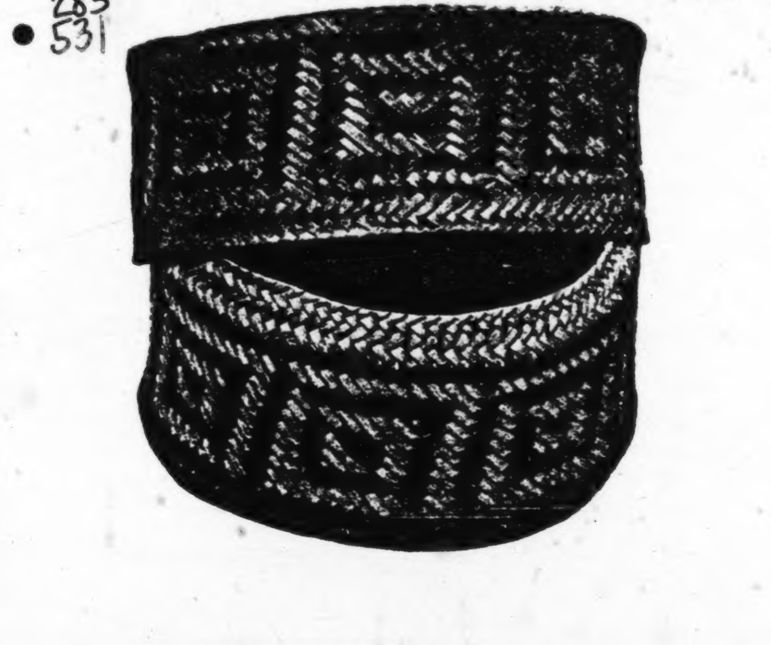
Description of baskets in "twilled work"

Plate LXXVIII, Figures 1 and 2. Height, 7 centimeters; diameter, 17.5 centimeters. Provenance: Caipipendí.

This basket belongs to the category of those called "telescopes" or /Fig. 110 appears here/ pegall of Guiana. Plate LXXIX which shows us the detail of its upper surface also indicates its technique with sufficient clarity so that no diagram is necessary. The warp is composed of 32 flexible elements radiating from a common center. They begin by interlacing for two rounds; then,

[1] [See P. 308 -- Analyst]

Plate LXXVIII



Chiriguano basket in twilled work. Prov.: Caipipendí. (2/3 nat. size.)

/468 cont./

000 forming a design. Combs of this category generally have a double
412 row of teeth, but sometimes one row is entirely covered by the
171 plaiting and is transformed into a handle (Nordenskiöld, 2, Fig.
[303] 109, p. 204). These two kinds of comb are also found in the Andean zone; but whereas the first is limited to this geographical area and especially to northwestern Argentina, the second, which includes all varieties of composite combs, has a vast distribution

● [531]

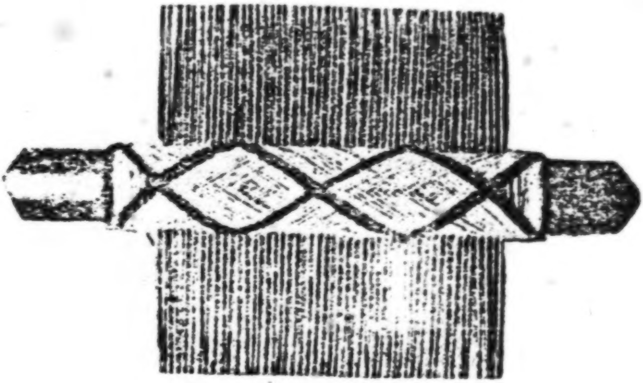


Fig. 123. Composite comb made of fine splinters of bamboo. Chiriguano. Prov.: Caruruti. (1/5 nat. size.)

over all South America, in the Inca Empire as well as in Brazil. The Chiriguano doubtless used them well before they settled in their present location. It is not the same with the comb of carved wood, which they borrowed from the Chicha or the Humahuaca. With regard to two combs in my collections, one (Plate LXXXVII, 14) has a handle carved in the shape of a dog, and the other, a deer (Plate LXXXVII, 15). They strongly resemble a comb found in the Quebrada de Humahuaca, which is also surmounted by the silhouette of a quadruped (Debenedetti, 2, p. 247, Fig. 186). At Kipon in the Calchaquí Valley Debenedetti (1, p. 27, Fig. 16) discovered a comb whose upper part represents a human head, in which our author thinks he sees an idol with a sad expression (!?). The half-breed women of that valley have kept up to our times the ancient indigenous combs of algarroba wood.

Chané SF8

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Carrying devices.—In contrast to other *Guarani*, the *Chiriguano* do not have basketry [illegible]psacks; women use large carrying nets with a tumpline. Babies are carried in a woven sling, straddling their mother's hip.

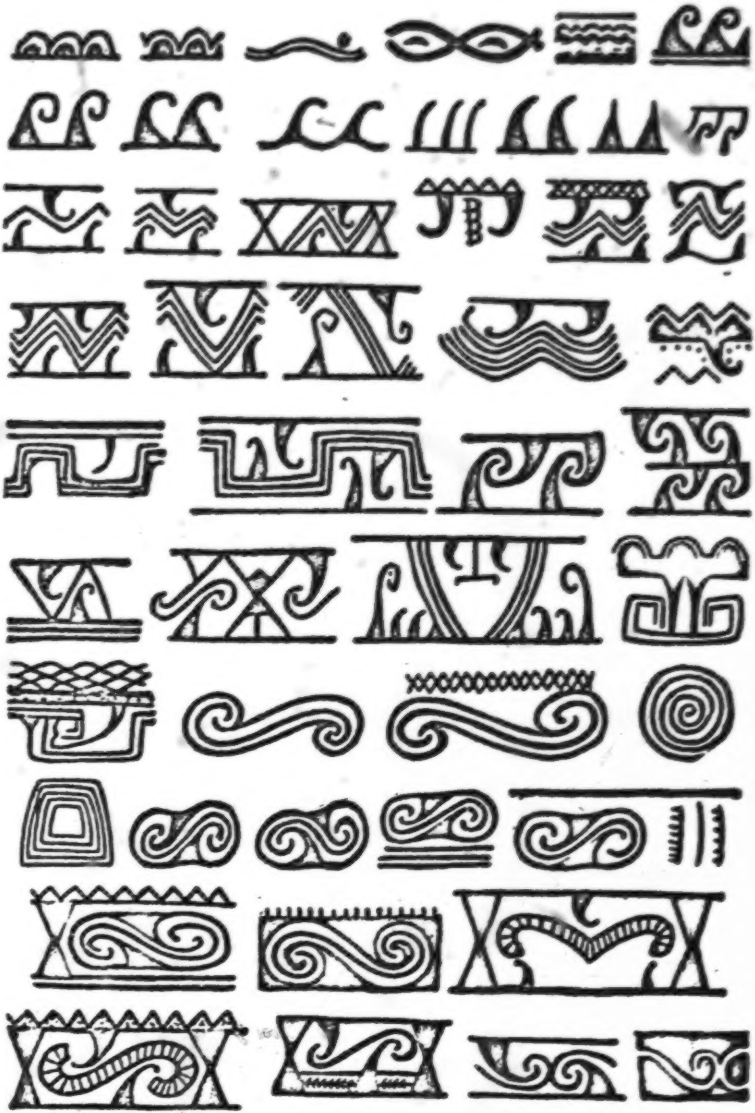

FIGURE 58.—*Chiriguano* and *Chané* pottery decorations. (After Métraux, 1930 b, pl. 32.)

2:Métraux E-5 (1929) 1948 SF10 Chiriguano SF10

Chané SF8

MANUFACTURES

Pottery.—*Chiriguano* pottery is, for the beauty of its painted decoration and the variety of its forms, outstanding in modern South America. The mixed origin of *Chiriguano* culture is reflected in the two types of earthenware vessels. The plain pots for cooking and the large jars for chicha, which did not differ from similar vessels of the Paraguayan *Guarani*, were ornamented with fingernail impressions (pl. 41, *bottom, right*).

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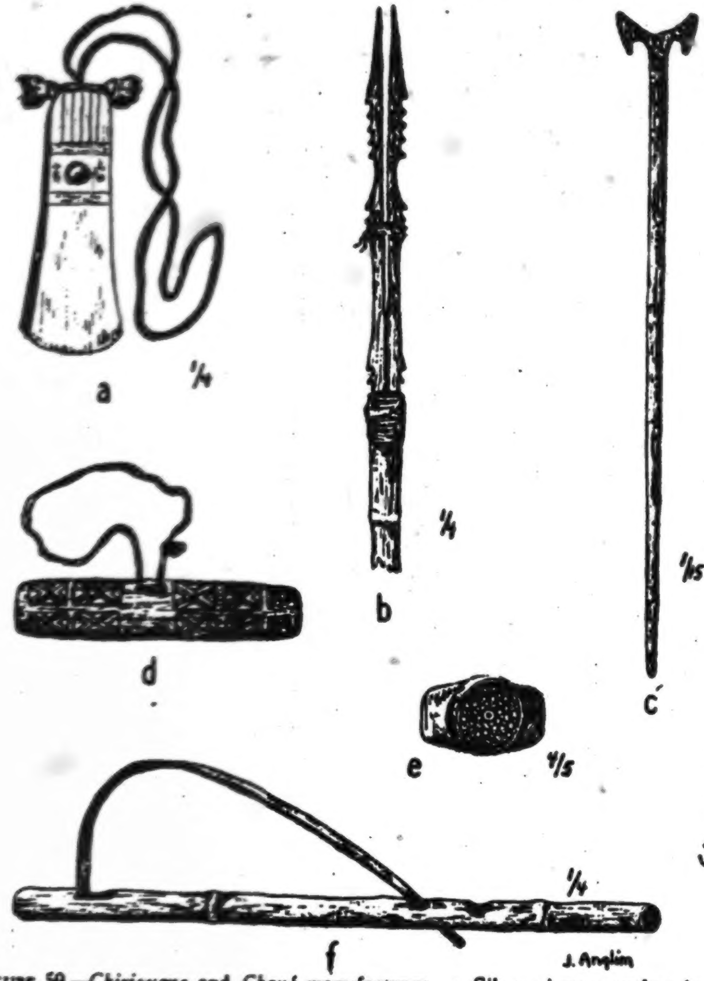

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FIGURE 59.—*Chiriguano* and *Chané* manufactures. *a*, Silver pincers used as breast ornaments; *b*, bird arrow point; *c*, handle to wooden spade; *d*, wooden whistle used as ornament; *e*, tin labret with mosaic inlay; *f*, *Chané* pea-shooter. (*a, d, e*, Redrawn from Rosen, 1924; *b, c, f*, from Nordenskiöld, 1920, figs. 29, 15, 5, 34.)

2:Métraux E-5 (1929) 1948 SF10 Chiriguano SF10
Omaguaca SI 9

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The de luxe vases and dishes, typologically related to vessels in the archeological pottery of southern Bolivia and northern Argentina, were decorated with distinctly Andean patterns (figs. 58, 60). The most common vessel is the yambui, a subglobular vase with ears, in which chicha was served. The motifs are mainly geometrical and most of them

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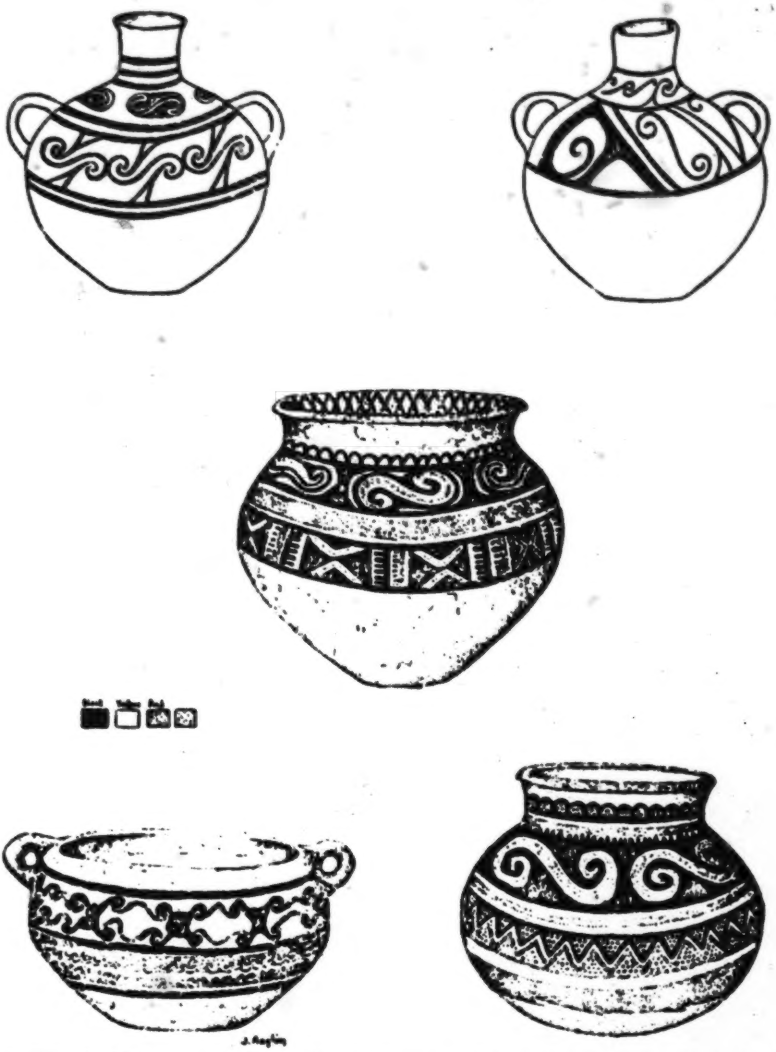

FIGURE 60.—*Chiriguano* pottery. Specimen at *top, right,* a *Humahuaca* archeological specimen included for comparison. (Approximately 1/7 actual size.) (Redrawn from Métraux, 1930 b, fig. 70, pls. 35, 37, 44.)

Chane SF8

are based on a triangle surmounted by a scroll, which is multiplied in C 323
countless variations. [531]

Women potters (pl. 41, *top, left,* and *bottom, left*) tempered the clay C
with crushed potsherds and built up their vases by coiling. They painted [462
them with several kinds of ocher and with black obtained from rosin. 386]

Spinning and weaving.—Among the *Chiriguano,* wool is more commonly C Cc
used than cotton for textiles, but *Chané* fabrics are generally of 286
cotton. The fibers are spun with a drop spindle weighted with a clay 283
whorl (pl. 42, *center*). Although garments are in part Andean in shape, 171
the loom remains of the vertical type. Formerly, indigo was the favorite 386
native dye; today aniline dyes have entirely replaced it. The ornamentation [531]
of the fabrics is limited to a few stripes.

Netting.—Fishing nets and carrying nets are made by means of a C
wooden gage in a reef-knot technique. 285

Basketry.—Fans, round baskets with overlapping lids, and sieves are twilled with palm leaves in the best Guiana fashion, but wickerwork basketry is very common. No large baskets for carrying or storing food are made.

Gourds.—The painted, incised, or fire-engraved (fig. 61) gourds C 415
(*Lagenaria siceraria*) used as cups are, after pottery, the best expressions 531
of *Chiriguano* art. The motifs are mainly geometrical, with occasional realistic representations.

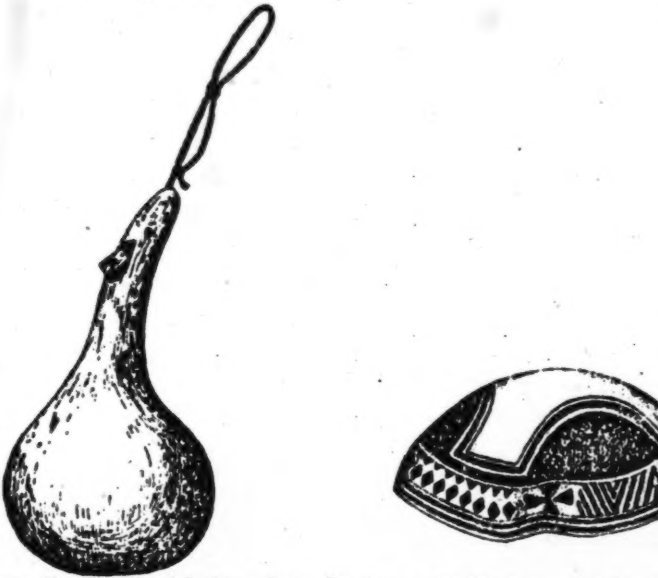

FIGURE 61.—*Chané* calabashes. *Left:* Specimen with lid (approximately ¼ actual size). *Right:* Pyrograved specimen (approximately ⅓ actual size). (Redrawn from Nordenskiöld, 1920, fig. 50 and Métraux, 1930 b, pl. 62.)

[End Plate 3]

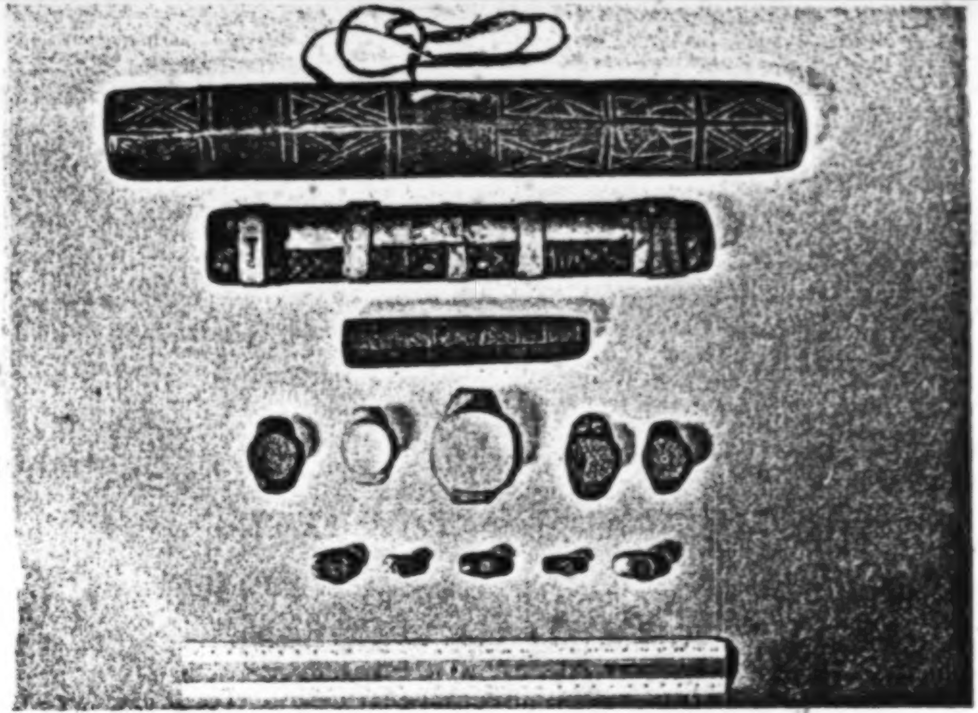

Plate 43.—Chiriguano artifacts. Three engraved wooden serere whistles and lip plugs of metal with inlays. (Scale, 30 cm.) (Courtesy Museo Etnográfico de la Facultad de Filosofía y Letras, Buenos Aires.)

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524 gallery two cords, tying at the ends a piece of cowhide 80 centimeters long by 30 in width, hanging about 60 centimeters above the ground. This is called Sabiuca, swing, and here the little boys and girls swing and rock.

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Women sit on the ground in their houses and observe the same custom when they go visiting. The man waits until he is told where he should sit and always receives the best seat. The woman does not wait; she knows her place; she arrives, does not greet anyone, leaves her bundle in a corner, if she has one, and then squats down in such a way that from near or far many women squatting like this look like so many carronades /camaretas/ ready to go off.

Matés

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In the furnishings of Chiriguano houses a preferred place is occupied by the matés, made of gourds divided vertically through the middle. This is man's work: he plants them and cultivates them in his field, and when they are mature they are brought to the house where they are allowed to dry in the shade and also in the sun. Some three months are needed for this or even more, depending on the season. Nevertheless, they are watched throughout to see whether a fingernail will penetrate the skin. When the fingernail will not penetrate, the gourds are ripe. Then they remove the first skin, split them, extract and completely remove the pulp, keep the seeds for the new planting, and, when they are clean, they let them dry for a few days.

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They are put in a separate place, and a second operation begins. With his Chiriguano patience, with a knife or other instrument, the Indian begins to engrave whatever figures occur to him, such as tree branches, circles with grains of sand, squares, figures of jaguars, doves, lizards, dogs, chickens,

/181 cont./

462 bulls, deer, etc. If all this carving were woman's work, it
415 would have but one name, Sacuarama, but since it is man's
● 531 work, each figure has the name of the quadruped, biped, or
reptile that it represents (2).

[825) 2. Thus they say Machuru haangaño, figure of
a lizard, Yaimba haangaño, figure of a dog.
Even the men call the figure of a jaguar or a
dove: Sacuarama.

/182/ With this second task the work can be considered
finished. Days or weeks are employed depending on the greater
or lesser quantities of the mates. They now color all the
[386] etched figures with ground charcoal and paint the empty spaces
[237] with Urucú, achiote, making them firm with the Taragüirisi,
which is abundant everywhere, then singeing them in the flame
of the fire so that the pictures will never lose their shine and
luster or the painting of carbon and urucú come off (1).

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825 1. The Taragüirisi is a species of ant which is
common in cold weather. Its length is not
over half a centimeter and its thickness three.
It moves about the small branches of certain
small trees, where it leaves its speckled whitish
excrement. All potters provide themselves with
an abundance of this material.

Pottery

323
I shall now go on to consider women's work, limiting
[462] myself to the most important, such as clay vessels and textiles.
[317] For the former the Chiriguano woman provides herself before-
[484] hand with the best clay, which she knows very well and even
brings from long distances, if it is not found in the territory
of the tribe. Naturally the potter not only wishes to avoid the
loss of her labor, but also, insofar as she can, she wishes to

/183 cont./
323 size, which they /184/ call Itaisi, with which the polishing of
the pieces is completed (1).

> 1. The operations which they also perform with the shell and with the stone are for the purpose of giving fineness to the vessels and of closing any chinks.

[824] When they leave the piece which has been begun, they
cover it with leaves of the Causíro, palma Christi, and at the
time when they begin it again they dampen the edges with a
small rag. This rag serves also for dampening the piece before
polishing it with any of the above-mentioned tools. When
it is finished and before it has been exposed to the air very
long, they polish it with the Itaisi, and, when it is quite dry
they fire it if it is not to have pictures on it.

531 Every painted piece of pottery is called Sacuarama. The
[192] paintings are white, black, and red. The white is called
Tovanti, the black Itau, and the red Itaurucu. They grind
[237] up the three colors separately, dissolve them in water, and
apply them with a slender feather from a chicken or other
bird. The figures are varied; those of trees, animals, and
men are rare; they are lines, unintelligible groupings. Without knowing it themselves, they follow a general system, and
some of them make fine pieces, especially for storing water.

323 In order to fire them they select a still day, and a big
[843] piece is carried to the forest, because there is plenty of firewood there and also to avoid having pregnant women coming
close to watch, because their presence, according to what they
[237] say, would make the vessel break. They pile firewood around
it and light it, taking care that the fire does not go out before
it is burning well; sometimes instead of firewood they also use
dry cow-manure, and it seems that this is very good for evenness of the baking. If the pot has paintings, they let it cool a
[237] little when they take it out of the fire and then quickly pass over
the pictures the excrement of the Taragüirisi, which melts with

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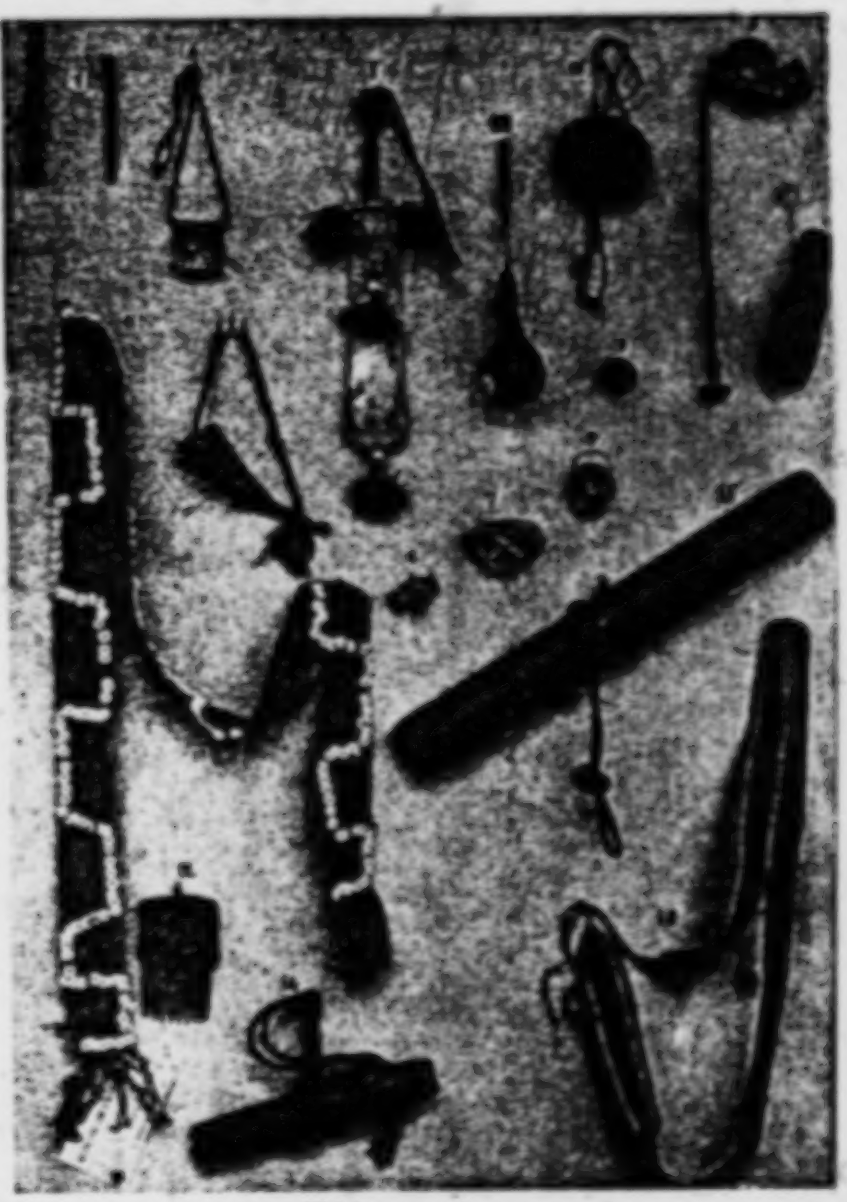

Chiriguano adornments, etc.

[See pp. 273-274 for explanation of numbers]

/193 cont./

302 137 824 Another of the cosmetics frequently used by men and women is the Carasapa. This is an annual plant with broad leaves, and its stem grows /194/ to the height of a meter or a little more. The color of the plant itself and of its leaves is, for about half of it, somewhere between red and purple. The flower is large and about 30 centimeters long, its color being the same as that of the plant, but much brighter. There is enough of the plant everywhere, but it is not very abundant. The flower is somewhat heavy when it has seeds, and since the stem is slender and flexible, the result is that when it cannot hold itself upright it leans over toward the ground, forming an arch, hence its name Carasapa, or arched plant (1).

[529] 1. At carnival time even the neophytes paint their faces, as do the whites. They buy face paint which the whites sell, and the infidels forsake their achiote at the carnivals.

303 When the flower and seed are in season, the coquettes do their harvesting in order to use it, and they look pretty. The Carasapa also has its preparation, without which its application would not be easy. They first grind up some white beans, sift this meal very fine, and then grind the Carasapa in a mortar with a little water, put this mixture in a cloth, squeeze over the bean meal the water which comes out, washing or coloring it, and then dry the dough in the sun, spread out on a cloth or a Cutama. The preparation is not difficult, but not all of them go to the trouble to do it, and for those who prepare it, it is a profitable item.

302 The way to use it is the same as for the achiote, but it
does not have any peculiarity, and hence it is only used at
[531] fiestas and at carnival time. Maidens beautify their faces
by forming two circles of carasapa on their fresh cheeks and
paint their eyebrows with achiote. Formerly, when young girls
wore the Atira, pompadour /copete/, at fiestas it was painted with
the carasapa mixture, after having been oiled with palma Christi.

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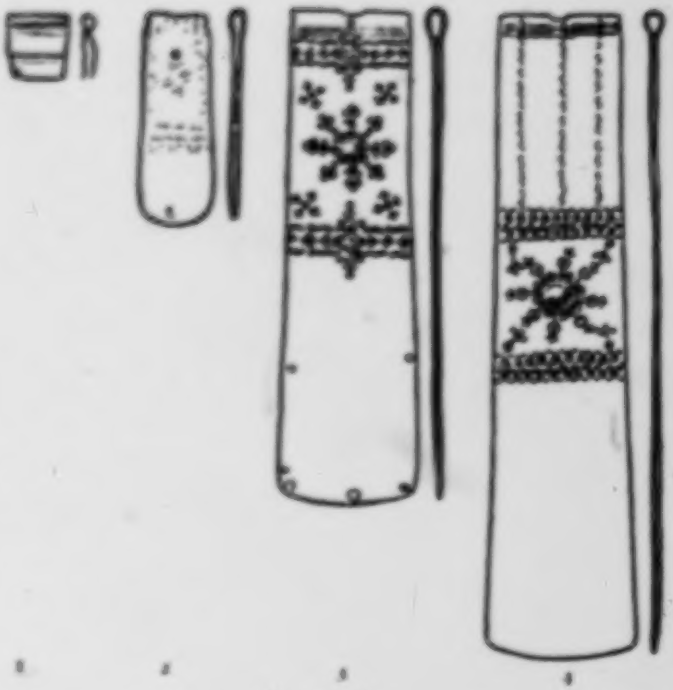

Fig. 26. 1/3.

1) Implement of tin for removing hair. Chiriguano. R. M. E. 396.
2) » » silver » » » also used as breast ornament. Chiriguano. R. M. E. 378.
3) Breast ornament of silver. » » 374
4) » » » » » » 370.

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cers. They have become bigger and bigger. (fig. 26) These silver trinkets are not made any more by the Indians themselves, and it is likely that the majority of, or all the silver ornaments now found among the Indians have been made by white silversmiths.[1] The shape is always Indian, but the ornamental design not always so (fig. 26). It is difficult to decide whether the idea of the pincer as a mere breast ornament is due only to the influence of non-Indian smiths or not. Most likely the pincer was turned into mere ornament by the makers, who presumably used it as an article of barter and then increased its size in order to make it more and more coveted by the Indians. At last the makers themselves may even have been quite ignorant of its original use. Consequently we cannot be wrong in considering the »boivéra» an original Indian element of culture which has been transformed under the influence of the Whites. There is no doubt that the pincer is a cultural element derived from the old culture zone in the west. They are, as we know, quite common in collections from that part. The Chiriguano also sometimes use a piece of split reed for removing hair.

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[1] Nino is also of the opinion that the *[illegible]* is not of Indian make. P. 296.

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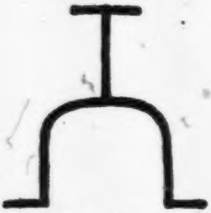

Fig. 27. Figure tattooed on the arm of a old Chiriguano Indian. Caipipendi. 1/1.

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Tattooing occurs here, but is very rarely seen. I have only seen two Chiriguano women and one old Chiriguano man with tattooing on their arms. The old man had the figure depicted here (fig. 27) tattooed on his arm. If I understood him rightly, it used in old times to be quite common for the Chiriguano-men to be tattooed in the same way. I have seen no tattooed Chané men or Chané women. I have already given an account of the distribution of tattooing in S. America in the first part of this book.

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XV.

Ornaments and Knick-knacks.

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C Ce ●[531] *[171]

Nowadays the Chiriguano and the Chané have but few personal adornaments. This is perhaps to a certain extent owing to their long intercourse with Whites. Feather-ornaments, pierced teeth, and such things are not seen. I have already described the »boivéra». The embellishments on these silver ornaments, especially the Swastika are, I think, not genuine Indian. In South America I know of the Swastika on pottery from the Mizque valley[1]), from Tiahuanaco[2]) and from Ica[3]) and Cajamarca[4]) in Peru. An ornament which most certainly originates from the civilized mountain region is the »topu» or breast-pin, which is peculiar to this region. An embellished one of silver is shown here (fig. 29 a). It was most likely made by a Mestiz smith. Necklaces worn by Chiriguano and Chané women are most often of glass beads, but one now and then sees ornaments of pieces of shells, turquoise and, other green and blue stones, black seeds and coral. The stones are said originally to have been found in the ground, especially in the Tarija valley.

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A very rare ornament is the head-dress depicted here (fig. 28). It was formerly worn by Chiriguano women on festive occasions. Even if it is now made of a material which the Indians have had from the Whites, it is quite

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[1]) NORDENSKIÖLD (11) Fig. 37.

[2]) POSNANSKY Fig. 39.

[3]) MAX SCHMIDT (7) Fig. 34.

[4]) M. C. A. 176.

292 possible that the original idea was Indian and in that case
301 came from the civilized mountain region. The frontlet was
177 there a mark of distinction[1]).

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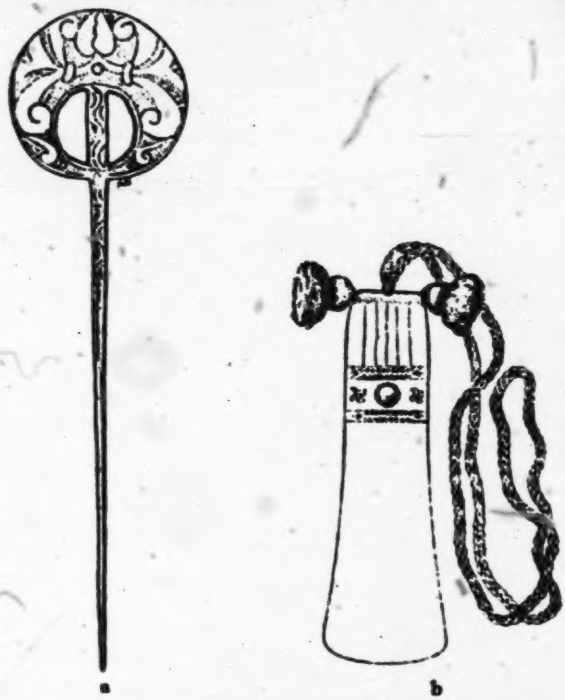

Fig. 29. a. Silver pin used for fastening the »Tipoy». The shape Indian, embellishment Spanish. Chiriguano, Rio Parapiti. In Mr HERNMARCK's private collection. $^1/_3$.
b. Breast-plate of silver »Bolvéra». Chiriguano, Caipipendi. In my private collection. $^1/_3$.

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[1]) »Algunas cuñas usan en esta circunstancia ceñir la cabeza con una especie de corona de color rojo, por detras de la cual penden varios cordones que rematan en una borla. Este adorno, de que usan solo algunas y esclusivamente en el arete, no deja de darles cierta gracia.» CORRADO P. 44.

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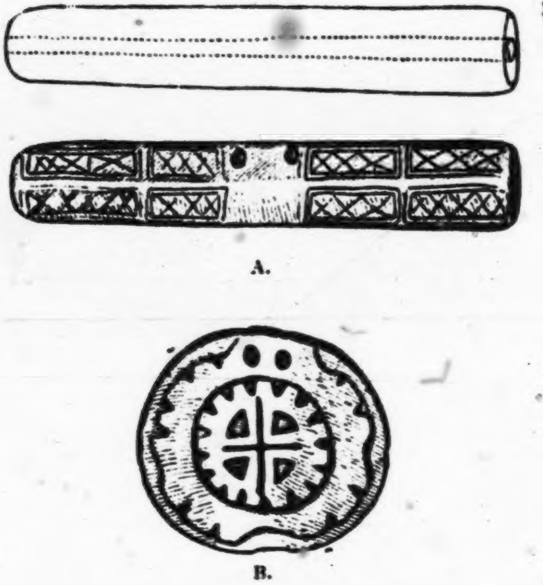

Fig. 35. Wooden whistles.
A. Chiriguano, G. M. 13. I. 545. 1/4. B. Chiriguano, In private collection. 2/3.

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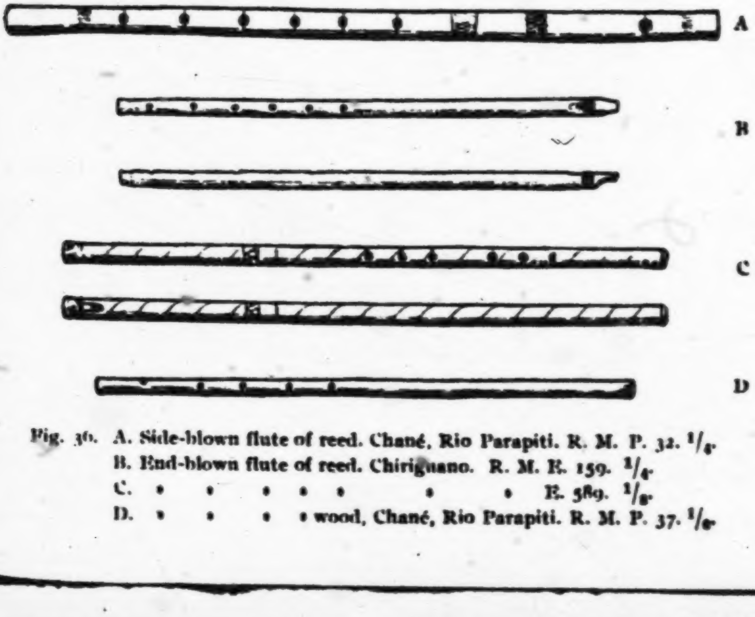

Fig. 36. A. Side-blown flute of reed. Chané, Rio Parapiti. R. M. P. 32. 1/8.
B. End-blown flute of reed. Chiriguano. R. M. R. 159. 1/4.
C. " " " " " " " R. 589. 1/8.
D. " " " " wood, Chané, Rio Parapiti. R. M. P. 37. 1/8.

Bush Negroes DRS

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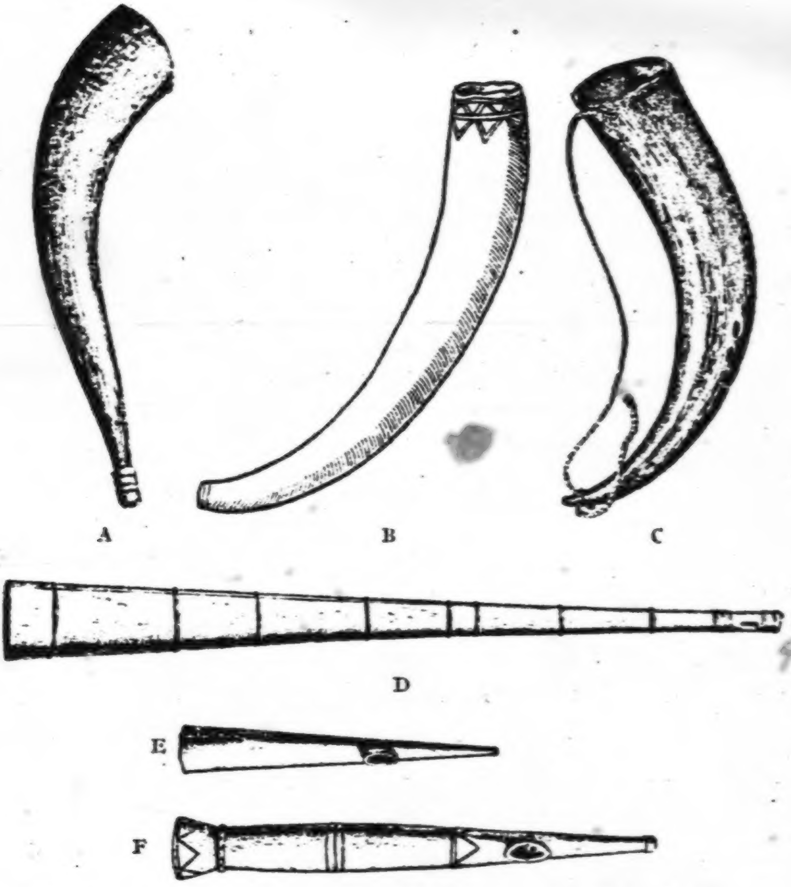

Fig. 37. A. End-blown trumpet made of cowhorn. Chiriguano. R. M. E. 97. $^{1}/_{5}$.

B. End-blown-trumpet made from a calabash. Chiriguano. R. M. E. 511. $^{1}/_{6}$

C. Side-blown trumpet made of cowhorn. British Guiana. Collection of LILJEWALCH—THULIN. G. M. 12. 1. 50. $^{1}/_{8}$.

D. Side-blown trumpet made of wood. Parentintin(?), Brazil. R. M.

E. Side-blown trumpet made of tin-plate. Bush-negroes. Surinam. Collection of BARON KLINCKOWSTRÖM. R. M. K. 204. $^{1}/_{8}$.

F. Side-blown trumpet made of wood. Bushnegroes. Surinam. Collection of KLINCKOWSTRÖM. R. M. K. 69. $^{1}/_{8}$.

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The Chiriguano, as well as the Chané at Rio Itiyuro, have elaborate pottery of richly varied shapes and often beautifully ornamented. The Chané at Rio Parapiti have plainer pottery. The development of the ceramic art in the various tribes I got to know has differed greatly. The Cháma and the Tambopata-Guarayo who are pretty certainly identical with them, are the only Indians I visited who have no earthenware vessels. The pottery of some tribes is a work of art, while others only make the most necessary household utensils. This is not necessarily connected with the tribe's state of civilization generally. Thus in several respects the Yuracáre stand as high as the Chiriguano but the former have very poor pottery; the latter highly developed pottery. If such peoples were studied archaeologically, the former would yield hardly any remains while the latter would yield many beautiful specimens. Wrong conclusions might then be easily drawn as to the stage of civilization of the two tribes.

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Below will be found indicated how many different types of earthen vessels are found among the tribes I visited. It will be seen that the Chiriguano and Chané (Rio Itiyuro) have by far the largest number of shapes of earthen vessels.1) This is simply due to their having experienced such

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1) On entering a Chiriguano or a Chané hut, one sees a lot of earthen vessels of which the majority are unpainted. All the vessels of various shape and ornamentation which I have collected are from several hundred Chiriguano and Chané huts. It is a selection out of many thousand vessels which I have made and it shows how pottery varies within the tribes. In most Indian huts there will be found but a small number of different types. Unless we bear in mind that the collection is a selection, it leaves the impression that the pottery of these Indians is of much more varied shape than is really the case. What I remark here of my collection of pottery holds good of nearly all collections in ethnographical museums. When we see a cupboard full of various articles from an Indian tribe, we must not think that all these things are used by every family in the tribe. It is properly a collection of all the different objects used by a large number of individuals.

Fig. 45.

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1.	1/8	R. M. E.	945.	Yatavéri.	Vessel for maize-beer.
2.	»	» » »	1003.	Itapenbia.	» » » »
3.	»	» » »	976.	Esperanza.	» » » »
4.	»	» » »	912.	Itatique.	» » » »
5.	»	» » »	914.	»	» » » »
6.	»	» » »	975.	Tihüipa.(?)	» » » »
7.	1/12	» » »	1025.	Yacuiba.	» » » »
8.	1/8	» » »	860.	S. Rosa.	» » » »
9.	»	In private collection.		Itatique.	Bowl to eat out of.
10.	1/12	R. M. E.	1032.	Ivu.	Vessel for maize-beer.
11.	1/8	» » »	926.	Itatique.	» » » »
12.	1/12	» » »	1001.	Itapenbia.	» » » »
13.	1/8	» » »	921.	Itatique.	» » » »
14.	»	» » »	862.	S. Rosa.	» » » »
15.	»	» » »	737.	Caipipendi.	» » » »
16.	»	» » »	739.	»	Mug for drinking maize-beer.
17	»	» » »	770.	»	Bowl to eat out of.
18.	»	» » »	831.	Tihüipa.	Vessel for maize-beer.
19.	»	» » »	987.		For keeping knicknacks in.
20.	»	» » »	787.		Vessel for maize-beer.
21.	»	» » »	916.	Itatique.	Mug for drinking maize-beer.
22.	»	» » »	872.	S. Rosa.	Bowl to eat out of.
23.	»	In private collection.			Vessel for maize-beer.
24.	»	R. M. E.	728.	Caipipendi.	Vessel for serving maize-beer.
25.	»	» » »	811.	Tihüipa.	» » » » »
26.	»	» » »	696.	Caipipendi.	» » » » »
27.	»	» » »	727.	Caipipendi.	» » » » »
28.	»	» » »	964.	Caipipendi.	» » » » »
29.	»	» » »	929.	Itatique.	» » » » »
30.	»	» » »	919.	Itatique.	» » » » »
31.	»	» » »	1009.	Itapenbia.	» » » » »

5:Nordenskiöld E-5,4 (1908-1909, 1913) 1920
SF10 Chiriguano SF10

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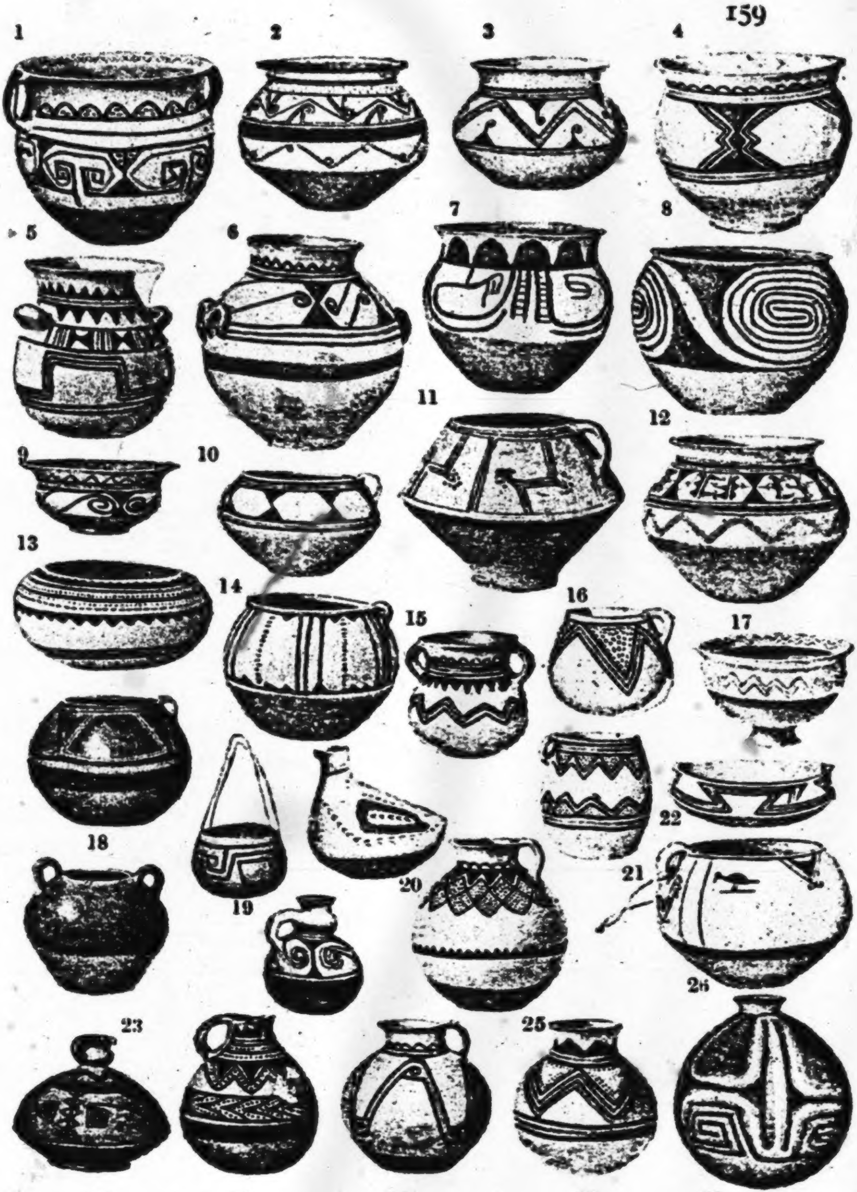
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Fig. 45. Vessels from Chiriguano.

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Fig. 46.

1.	1/8	R. M. H.	68.	Campo y Duran.	Vessel for maize-beer
2.	1/12	» » E.	1047.	Itapenbia.	» » » »
3.	»	» » E.	1049.	Caipipendi.	» » » »
4.	1/8	In private collection.		Campo y Duran.	» » » »
5.	1/12	R. M. H.	76.	Aquairenda.	» » » »
6.	1/8	» » H.	111.	Piquirenda.	» » » »
7.	»	» » E.	859.	S. Rosa.	» » » »
8.	1/12	In private collection.		Campo y Duran.	» » » »
9.	»	R. M. H.	155.	»	» » » »
10.		In private collection.			Water-pitcher.
11.	»	R. M. P.	329.		Pot.
12.	»	» » H.	89.	Piquirenda.	Water-pitcher.
13.	»	» » P.	337.		Vessel for maize-beer
14.	»	» » P.	313.		» » » »

5:Nordenskiöld E-5,4 (1908-1909. 1913) 1920

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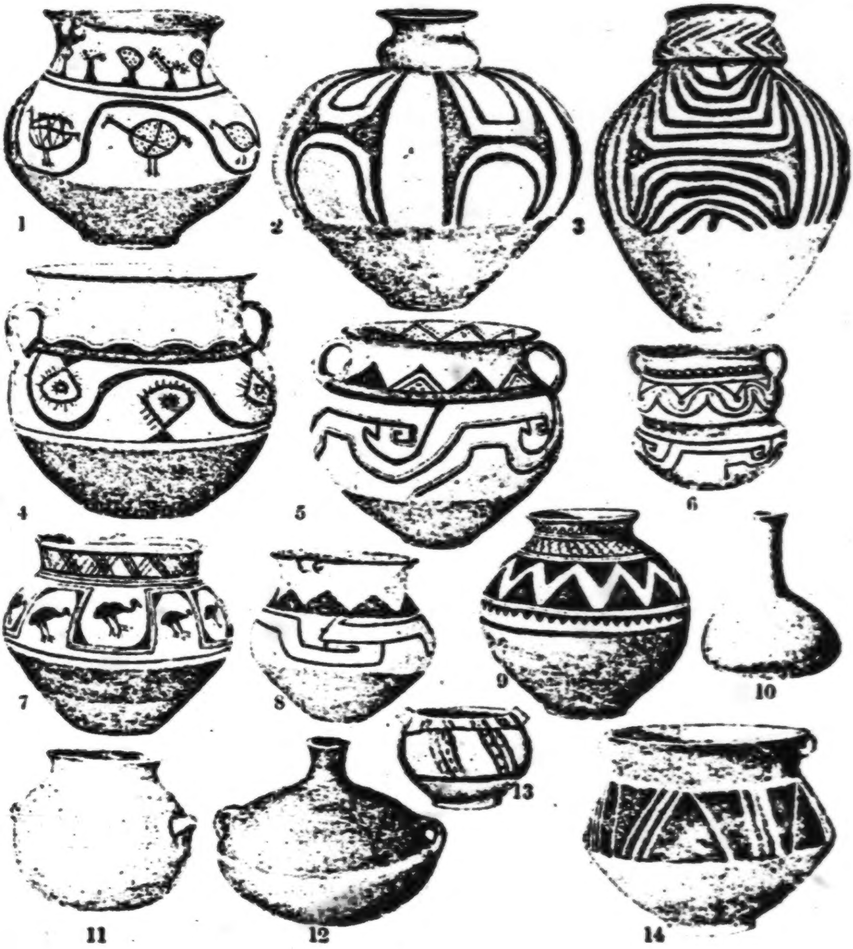
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Fig. 46. Vessel from the Chiriguano and Chané.

E = Chiriguano. H = Chané, Rio Itiyuro. P = Chané, Rio Parapiti.

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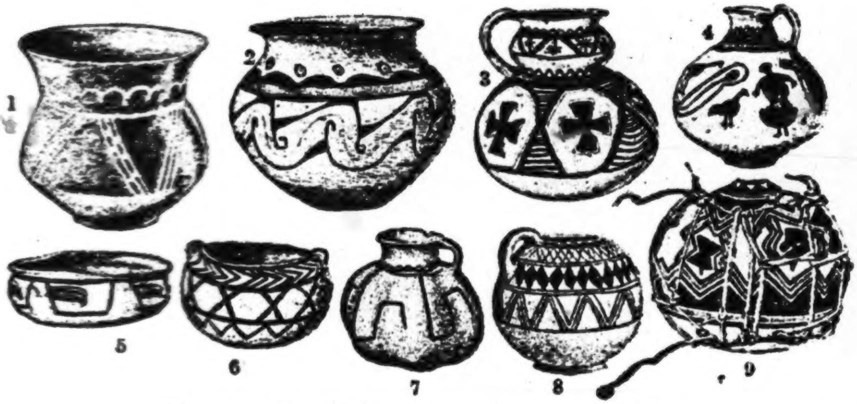

Fig. 47. Vessels from the Chiriguano and Chané.
H = Chané, Rio Itiyuro. E = Chiriguano.

1.	3/16	In private collection.	Chané, Rio Parapiti.	Vessel for maize-beer.
2.	1/8	» » »	Campo y Duran.	» » » »
3.	1/12	R. M. H. 106.	Campo y Duran.	» » » »
4.		In private collection.		» » » »
5.	»	» » »		Bowl to eat out of.
6.	»	R. M. H. 123.	Campo y Duran.	Bowl.
7.	1/8	» » E. 814.	Tihüipa.	Vessel for maize-beer.
8.	»	» » E. 942.	Itatique.	» » » »
9.	»	» » E. 960.	S. Antonio.	Vessel in which to carry maize-beer or water on expeditions.

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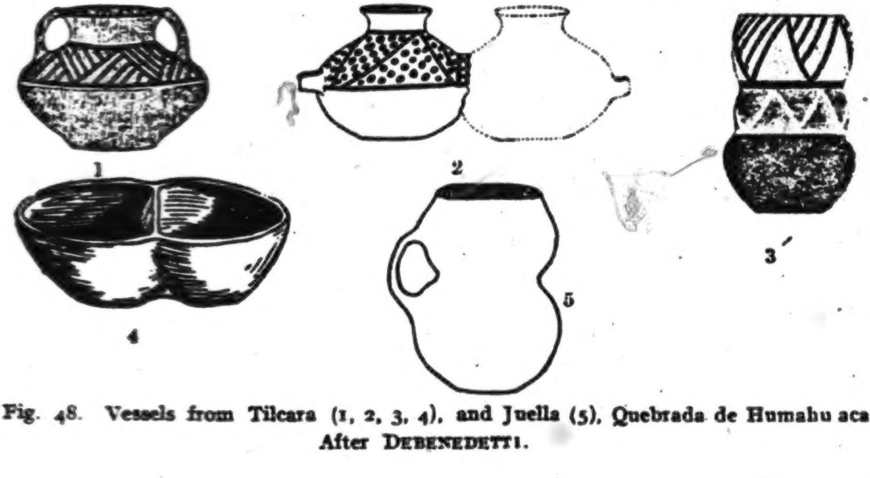

Fig. 48. Vessels from Tilcara (1, 2, 3, 4), and Juella (5), Quebrada de Humahuaca. After DEBENEDETTI.

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The Chiriguano and Chané calabashes are ornamented with engraved, burnt-in and painted figures. The distribution of engraved ornamentation cannot, at present be as certained. As I maintained in Part I, pyrograving seems to be a culture-element of western origin. The art of painting calabashes with urucu mixed with oil is unknown to the Choroti and Ashluslay, as also to the other Indians whom I got to know personally, with the exception of the Pauserna.

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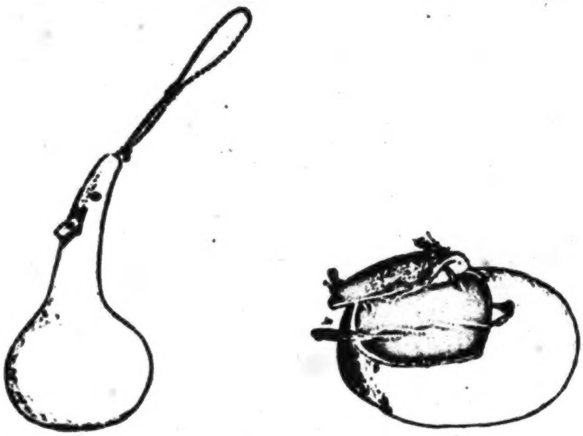

Fig. 50. A. Calabash with lid. Chané, Rio Parapiti. R. M. P. 55. 1/8.
B. » » » Chiriguano. R. M. E: 508. 1/8.

In the absence of sufficient comparative material from the Andine culture-area, I will not here seek to establish whence the Chiriguano and Chané got the ornamentation which adorns their calabashes, nor in what measure it has been independently elaborated by them. A calabash with engraved animal figures is reproduced here.

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The Chané who dwell at Rio Parapiti have but little ornamentation on their calabashes, and that little is plain.

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This contrasts with the Chiriguano and the Chané at Rio Itiyuro and is certainly owing to the poverty of the first-mentioned.

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Sometimes the Chiriguano and Chané calabashes are surrounded by a net for greater convenience of carrying. I have already dealt with these in the foregoing.

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The stoppers of calabash-bottles are generally pieces of empty corn-cobs. These are now and then used also as stoppers for earthen-vessels. The Choroti and Ashluslay, as a rule, make use of wax, which material is little used by the Chiriguano and Chané.

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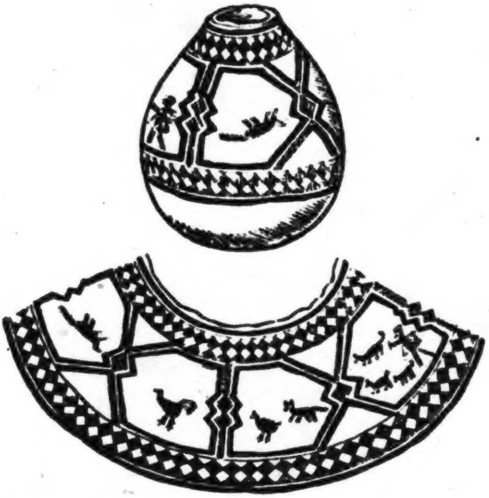

Fig. 51. Calabash. Chiriguano. R. M. 523. 1/6.

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X 3. Piaroa Rio Ventuari, Communication by letter from Prof. KOCH-GRÜNBERG.

Baskets with lids which are opened like an ordinary cigar-box.

A. Graves on the Peruvian Coast. G. M. Very commun in all collections of peruvian antiquities.

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Some baskets from the Chiriguano have shapes which make them look like imitations of earthen vessels. (Fig. 53 C and D) Sometimes they even have an ear. Chiriguano and Chané baskets are very seldom ornamented.

Metal-work.

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The only metal-work now occurring here is that the Chiriguano sometimes make their tembetas (lip-buttons) of tin themselves. Whether the Chiriguano and Chané, before coming into contact with the Whites, themselves performed metal-work, I cannot say.

Stone-work.

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The Chiriguano and Chané do not now work stone.

Wood-work.

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For their wood-work the Chiriguano and Chané now use exclusively tools obtained from the Whites.

Weaving.

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Among the Chiriguano I saw two types of loom; among the Chané only one.

The loom found among the Chiriguano and Chané is characterized by the completed product forming a ring (seamless) N. B. if so desired. The warp is set up as shown in the outline drawing, (Fig. 55,3) and in the sketch of a band-loom from the Chané. (Fig. 55,1). When the ring is

[text continues on p. 176]

C
Ce Weaving-bodkins of bone are found among the Quichua.
286 Lehmann-Nitsche depicts one from Puna de Jujuy[1] and
*171 I found one in an excavation at Ollachea,[2] Peru. Cobo[3]
mentions their use by the Incas.

C
Ce The large fabrics woven by the Chiriguano and Chané
286 are not adorned with figures. On the other hand, it is not
●531 rare to see ribbons with woven human figures and other
Ce ornaments (fig. 57). The Chané on the Rio Parapiti are
[177] said to have learnt these ornaments from a Quichua woman
who had immigrated to these parts. The Chiriguano girls
C are never seen to wear the ornaments they have learnt to
797 embroider at the mission schools. These are flowers and
871 the like, generally European ones, which interest the In-
531 dians very little, and are too strange for their fancy. This
286 does not prevent the work they do at the mission schools
177 being excellently done. At the mission schools the Indian
girls also sew and crochet lace. But they never make these
things once they have left school.

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Ce
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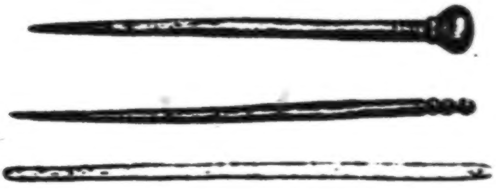

Fig. 56. Weaving-implement of wood. A and B from the Chiriguano. C from the Chané.

A = R. M. E. 48. 1/4. B = R. M. E. 146. 1/4. C = R. M. P. 21. 1/4.

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[1] Pl. IV. C5.

[2] (3) Pl. 3. Fig. 12.

[3] »Van apretando y tupiendo la tela con un hueso puntiagudo y liso« .... Cobo T. 4, p. 204. Cobo gives a description of the Peruvian loom. P. 203.

/159 cont./

In the village of Cuevo alone 60 out of 200 persons died within 114 164
a short time. I visited the 140. They were as gay as ever. [165]
Spirits and beer were consumed in quantities. [275]

Father Bernardino was never given credit for this work, but 797
rather the medicine men, who had bewitched the sickness so that 756
it would not come to Ivu. The white colonists, too, occasionally
had the medicine men come in order to /Fig. 78 appears here/ drive
away the sickness. They did not believe in the vaccine either.

With Ivu as the starting point, I made a trip into the 114

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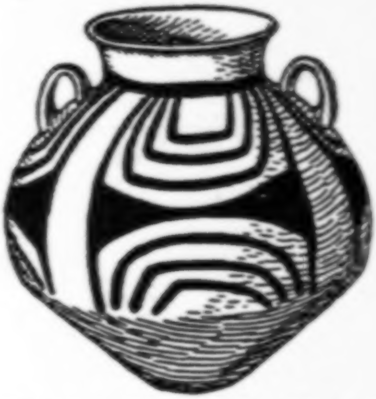

Fig. 77. Clay vessel made by the wife of the Chiriguano chief Maringay. 1/6.

Igüembe valley, in order to visit the Chiriguano chief Maringay. 114
It was a charming ride on horseback up on the high crests and [133]
down into deep valleys, through an often grandiose, colorful
landscape. These valleys are poor in forests. Only in a well- [137]
protected ravine in which a brook trickles forth is the vegetation
luxuriant.

I soon became very good friends with old Maringay. The 123
old man was conservative, clung to the old customs, and felt 157
that the Indians should be on good terms with the whites, but 178
should preserve their old habits and customs unchanged. His 643
village was extraordinarily interesting and very rich in old, fine 000
things.

/159 cont. /
things. The ceramics /160/ which I found there belong among 323
the very best that I saw among these Indians (Figs. 77 and 78).

From Maringay I returned to Ivu by way of the mission station 361
of Santa Rosa. It has a wonderful location. Like an old fortress, 797
it is built on a narrow hill. Below it, in long rows, lie the [114]
grayish-brown Chiriguano huts surrounded by low woods of [342]
Mimosaceae, cacti, small algorrobas, and other fine-leaved [137]
trees. This woodland is seldom so dense than one cannot easily
get out of it without a bush knife. When I was in Santa Rosa, 132

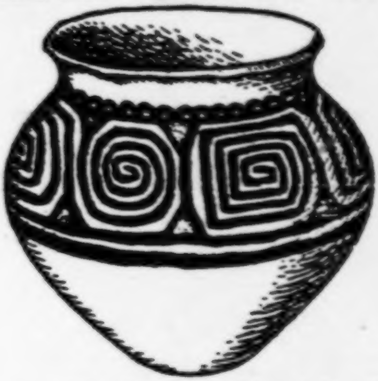

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Fig. 78. Clay vessel made by the wife of the Chiriguano chief Maringay. 1/7.

it was the dry season and everything was burned up. Here too, 132
however, rain probably entices the green out of the dry earth.
Sometimes the rain is so long in coming, however, that the [731]
Indians do not get any maize and that means -- hunger.

From Santa Rosa one looks far out over the mountains and 133
across the great plain of Boyuovis, over the country that was 648
the native land of the Chiriguano, where, at Curuyuqui, they
fought their last battle with the Christians, who assume the
right to rob all weaker peoples.

After my excursion to Maringay I left the land of the 114
Chiriguano and Chané and paid my second visit, already
described in this book, to the Choroti and Ashluslay.

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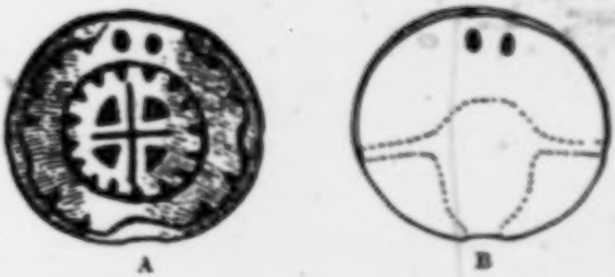

Fig. 80a. Pipe. "Huiramimbi." Tihuípa.

b. Shows a lg cross-section. 2/3.

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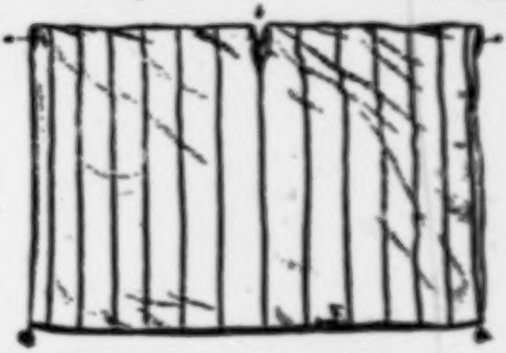

Fig. 81. Festive attire for men. "Tirucumbai." Chané. Rio Parapiti. 1/22.

b = opening for the head. a = armholes.

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Chane SF8

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Ee 296
Ea 128

/205 cont./

The Chané and Chiriguano never relieve themselves close to the huts. I never saw special privies, however, for any Indians, and not for many whites in Bolivia either.

The Chané and Chiriguano are very careful with their clothing. They keep it clean and mend it if necessary. The members of each sex wash and mend their own things. The man here sews quite as well as the woman.

I have spoken here of the everyday life of these Indians. Now I shall describe the most important events in their lives, in their social life, their festivals, their industry, etc., and

Ce 412
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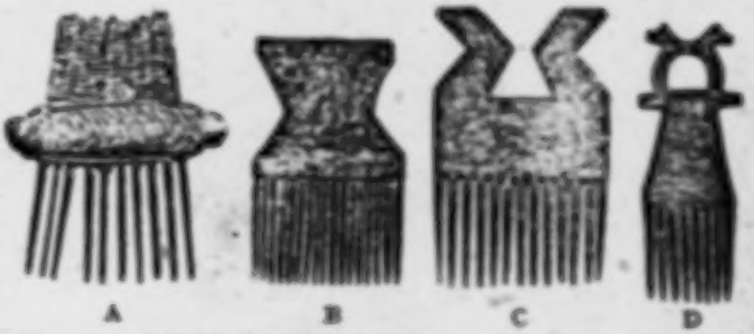

Fig. 109. Combs for combing the hair, not for fastening in it.

A, from the Chané; B, C, D, from the Chiriguano.

Ec 128

finally proceed to their legends and their religion.

Ce [illegible]

/231 cont./

One cannot speak here of rich and poor in the same village, though there is the beginning of a nobility. On the other hand, there are rich and poor villages. There are relatively wealthy individual Indians, but they, like Taco, live like the whites.

Ce [illegible]

The chief is the judge and in former times was the leader of the fighting men.

Vocapoy told me murder was punished by sentencing the murderer to work up to half a year for the family of the one slain. A chief gets up to 50 lashes and is sent to another village so that he will not be killed. According to Vocapoy, it is the duty of the chief to prevent blood revenge by sending away the offenders so that they will not be murdered. The murder of father, mother, or child is, according to his assertions, unknown in his region.

Ce 692 643 681

C 531 415 Ce 682

According to Batirayu, whose statements are more reliable than those of /232/ Vocapoy, the high chief of the Chané on the Rio Parapiti deals with no offenses other than murder, seduction of another woman, and bewitchment. Murder with poisoned chicha, "hád-dyáti," occurred in former times among the Chané. Murderer and bewitcher were burned. The seducer of a woman was deprived of all his possessions. For the rest, theft and other offenses were settled by means of duels. If a person stole something, the injured one and the chief called their relatives together, and they fought on the open plaza in the village.

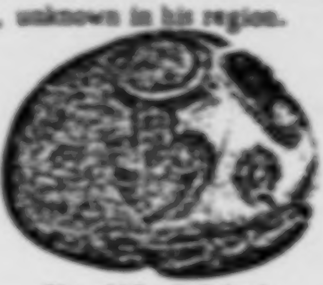

Fig. 115. Calabash. Chiriguano. Itapenbia. 1/6.

Ce 684 Ce 685 681

Ce [illegible] 721

The administrative authorities of the whites are now intervening more and more in the legal affairs of the Indians.

In war with other tribes the chief gives the orders, as they did in the uprisings of the Indians against the whites.

Ce 423 622 673

According to Vocapoy, the chief owns the land for the tribe. Batirayu said the land rights are arranged so that everyone plants what he wishes. Land that has been cultivated has its owner, even if it has been fallow for years.

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/234/

Chapter Fifteen

Drinking Bouts among the Chané and Chiriguano

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[805]

If a Chané or Chiriguano tells a legend, he often begins it thus: "A long time ago there was once a great drinking bout." If he reports something that happened, some illness of a relative or the like, he will say: "It was before or after the festival." Indeed, at these festivals one hears and sees most of what has remained of the old culture of these Indians. This is when the most beautiful clay vessels appear, this is when one sees costumes from olden times, this is when the stone ornaments are taken out of the treasure jars.

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Among us a housewife is proud if she can show her guests beautiful tablecloths and fine porcelain. The Chané and Chiriguano women think the same way. At festivals each woman wants the maize beer at her house to be brought out in clay vessels more beautiful than those of her neighbors and to be served in calabashes that are more elegantly decorated than those of anyone else.

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[323]
[462]

That is why, before each festival, the women are occupied with making clay vessels and the men with the decoration of calabashes. In the Chané and Chiriguano villages one sees magnificent collections of clay vessels. A few women in particular know how to paint these with superior skill and elegance. One almost never sees three jugs that are entirely alike. Each one tries to appear at the festival with something original, to paint something new and pretty. As far as linear /235/ ornamentation is concerned, they know how to vary the old ornamentation, but

Ec
[[illegible]1]

they do not know how or do not want to free themselves from them and open up new paths. The /Fig. 116 appears here/ Indian woman is conservative in her art and is able /236/ to free herself from the models of her mother's or grandmother's time only if she takes her motifs directly from nature and paints animals. By no means all the women in the villages are artists. There are some whom nature has endowed with the gift of art, and some

086 true bunglers. Who can paint clay vessels as one of the wives of

SF 10

Who can paint clay vessels as Chane SF8

c /236 cont./ one of the wives of

●531 [437] Ce 531 the Chiriguano chief Maringay can? They are famous far and wide in the valleys, and everyone tries to acquire her works through barter. I, not the least, admired her sure and discriminating art. The wife of the Chané chief Vocapoy (Pl. 19) is also no dabbler.

C Ce 556 531 Ce 415 412 302 142 291 252 Where the Indians are rich, that is, have large maize harvests, the pottery is beautiful. Where they are poor and the struggle for existence is hard, they do not have much time for artistic work. If art is to flourish in the Indian home, joy and mirth must prevail.

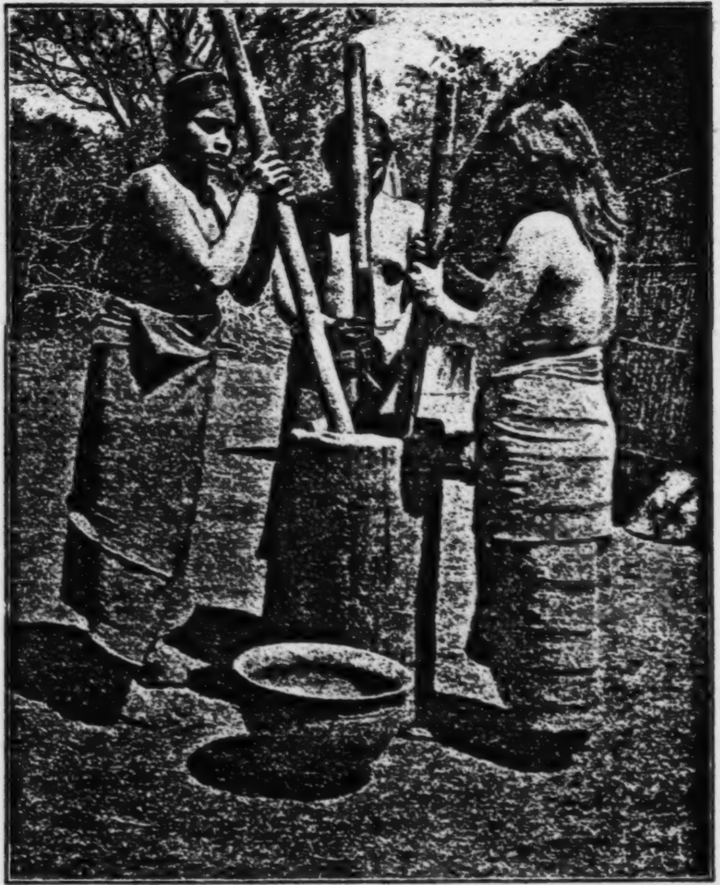

Fig. 116. Chané girls pound maize in a mortar.
Rio Parapiti.

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C Ce 531 177

/236 cont./

The younger generation, I fear, will prefer German porcelain and enamelware, and with that the Chiriguano and Chané art will become part of the many fine and beautiful things that will disappear before the brutal civilization of the white man. In many villages one is already obliged to rummage around in the corners of the huts if one wishes to find vessels painted with a sure hand and natural taste. The worst thing, however, is that the whites are beginning to take pleasure in the clay vessels of the Indians. This brings about mass production. For the whites everything is good enough, it need be neither beautiful nor well done. They do not want the tasteful and simple, but the garnish and strange, "curiosidades," as the Creole says. Our museums must beware of these curiosities, for they give a mistaken idea of what is truly Indian.

C Ce 273

The women brew beer for the festival. This is supposed to be made with maize (preferably yellow or white), and only the poor Chané on the Rio Parapiti must often content themselves with beer made out of sweet potatoes. If algarroba is available, beer is also brewed from this fruit. "It is good and intoxicates so nicely," say the Indians.

C Ce 527 261 433

/237/ If the maize harvest is abundant, there is joy in the villages; then there is food and drink in every hut. If the maize crop has failed, there is no joy, stomachs are empty, and it is quiet on the festival plaza. If the granaries are full of maize, the Indian is proud and does not care about whites, suppression, and trouble. If the barn is empty, he is subservient and morose.

C Ce 273

After the women have fetched the maize from the granaries and the men have brought wood and the women water, /Fig. 117 appears here/ the brewing commences. First the maize is pounded in large mortars. Day and night one hears the busy women pounding. The pounded maize is sifted and then mixed with water in huge clay vessels and boiled. Then a portion is taken out, chewed, and mixed well with saliva. This is then poured into the rest and, after it has been strained, must ferment in large open vessels with a little heat. The pots are stirred with large wooden spatulas

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C /243 cont./
171 (Fig. 130) is typically Peruvian in form, as is the silver hair re-
291 mover, of which, however, I have no specimen. The festive
[534] costume of the man (Fig. 81) also seems to me to have a Peruvian
[413] cut. It is possible, however, that the influence of Peru did not
C 177 manifest itself among the Chiriguano until after the conquest of
the plateau by the Spanish.
e 131 Boman (1) has proved that the Chiriguano, or more correctly the Gûarani tribe to which these
Indians belong, formerly extended much
farther south than they do now. He
found there the grave urns so characteris-
C tic of them.
Ce The material culture of the Chané
171 Indians does not, in general, differ very
much from the culture of the Chiriguano.
Ce [323] The Chané, on the other hand, who are
more isolated on the Rio Parapiti, have
a completely independent pottery which we
C→ do not find again among the
[534 Chiriguano. If we compare the
531] remaining products of Chané
C and Chiriguano industry, we do
[184] not find any greater differences than we find in the various
Chiriguano villages themselves.

C For example, if one collects clay vessels in the Iguembe
323 valley and in the Caipipendi valley, both of which valleys are
184 occupied by Chiriguano, one inevitably finds that the pottery,
though strongly related in ornamentation and form, nevertheless
/244/ also varies locally. I have already spoken of the individual
variations (p. 85).

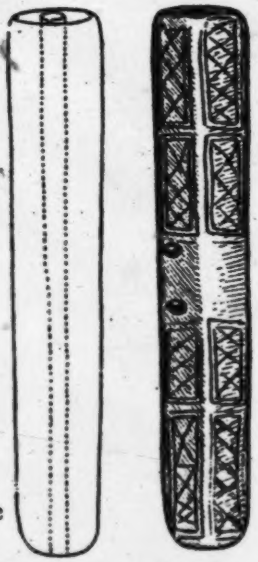

Fig. 120. Serére pipe. Chiriguano. 1/4.

172 1. Boman: Antiquités de la
e Région Andine. Vols. 1-2.
[113] Paris, 1908.

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Chane SF8

C Ce /244 cont./
28 Of the various industries, pottery stands particularly high
[323] among the Chiriguano and Chané (see the illustrations). They
[531] are also skilled weavers and decorators of calabashes. Basketry
[184] occurs, but chiefly in the northern part of their region. Feather
work is no longer done at the present time. Only ropes and fish
Ee nets, and on the Rio Parapiti hammocks and carrying nets, are
[439] made with caraguata bast. The bags of this material, so characteristic of the Chaco tribes, are never made by the Chiriguano
and Chané, but are occasionally acquired by trade between the
tribes.

Ce 323 Among the Chané on the Rio Itiyuro I followed the making

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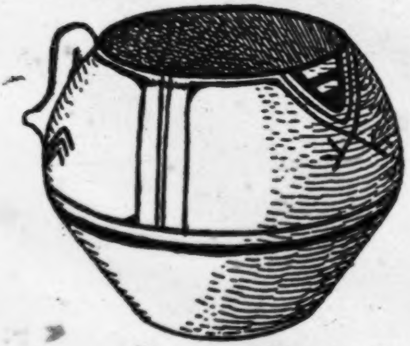

Fig. 121. Clay vessel. Chiriguano. Caipipendi valley. 1/4.

Ce 323 of pots. The clay is ground and mixed with pounded, fired
Ce potsherds, so that the vessel does not fall apart during the firing.
The clay vessels are built up out of rolls in customary Indian
[413] fashion. For smoothing a mussel shell or a maize cob without
[804] kernels, as well as a narrow little bamboo stick, is used. The
maize cobs make parallel, fine scratches (1). The bamboo stick

Ce [172]

1. From similar scratches on clay vessels which one finds in archaeological diggings, one can see that the makers of the clay vessels had maize. I have seen this, for

Ce /245 cont./
323 The coarser vessels, as well as all cooking vessels, are
531 decorated with only finger imprints and clay loops put on them.
ce The finer vessels are subsequently painted (see Pl. 19 /see p. 93/).
[237] [413] /246/ With a brush made of agouti hairs (1) the decorations are

Ce
[386] painted in white, dark brown, and black. The white pigment
is a kind of earth (kaolin); the others are made out of slate and
Ce sandstone. They paint freehand and compose the decorations from
323 memory, not from models. Wood, maize cobs, and cow excrement are heaped around the vessel. The fuel is lighted and must
burn with a vigorous fire for a quarter of an hour or, if the vessel
Ce is large, even longer (Fig. 122).

[314] If the vessel has been painted, it is varnished with resin,
"taraviruti," which is collected from a Mimosoideae, and with
[824] resin from the palo santo (see p. 93 /untranslated; Palosanto is
identified there as Bulnesia Sarmienti/). The former gives a
yellowish polish; the latter looks like greenish-black glaze.

Ce
[789] When a pot is made, it is baptized before it has cooled,
so that water will boil rapidly in it.

● c
531 In Maringay's village individual vessels were painted
323 with a mixture of urucú or some other color and a vegetable fat.
386 I was unable to see how this latter was prepared.

Ee The Chiriguano and Chané women are skillful weavers.
The material for the Indian weaving is, as a rule, cotton and
286 sometimes sheep wool.

Ee Since large quantities of cloth are imported by the whites,
[439] native weaving is disappearing more and more. Thus, I did
[177] not see any looms among the Chané in the Itiyuro valley, and
native woven goods were very rare.

Ee As a rule, all the weaving of these Indians is without
286 ornamentation, or else this is very simple. The girls in the
531 missions learn from the monks how to embroider all kinds of
[797] flowers, such as roses, violets, etc. They do this superbly.

1. Dasyprocta.

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/246 cont./

Strangely enough, after they leave the sewing class, the Indian women cease to use these decorations. It would be better if the missionaries taught the Indian children /247/ decorations connected with their imaginative life. The results of their work would then be entirely different.

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A couple of generations ago a few Chané women learned from a Quichua woman how to weave decorations which

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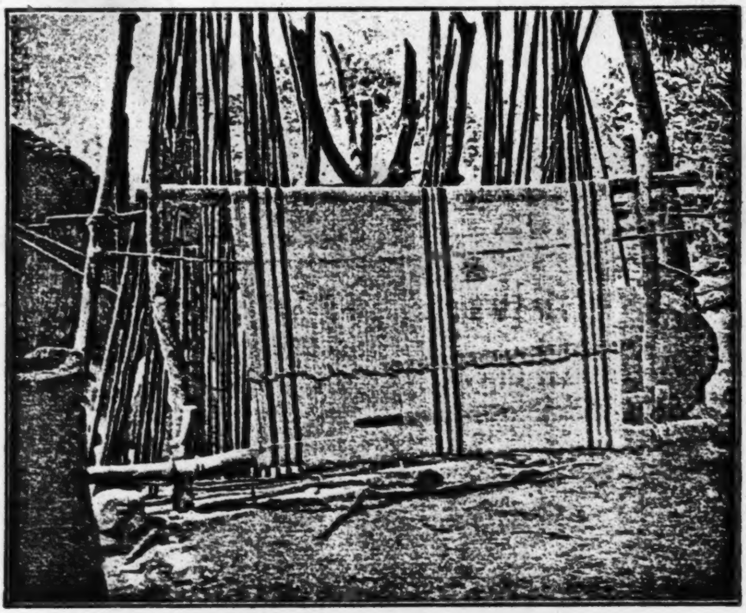

Fig. 123. Loom. Chiriguano.
Tihuipa.

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[171]

one still sees on various Chané fabrics. They were stylized animals and human beings. Plant ornamentation does not make much impression on the Indian women. Animal and human figures stimulate their imagination, and they teach them to their children.

Ce /247 cont./

531 The Chiriguano and Chané men are clever in the deco-
322 ration of calabashes (Fig. 126), carve attractive pipes (Fig.
281 120), and know how to tan leather, which they probably learned
177c from the whites.

Ce Among these Indians one does not see much in the way
532 of plastic representations of animal and human figures. The
clay /248/ vessels sometimes have animal shapes. The
C Chané women on the Rio Parapiti fashioned lumpy little dolls
[126] out of wax for their children (Fig. 105). Some of the clay
[437] vessels are painted with animal figures. A vessel from the Rio

Ce
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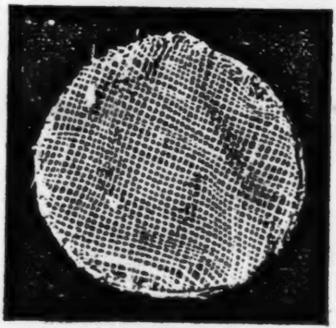

Fig. 124.
Sieve. Rio Parapiti.
1/8.

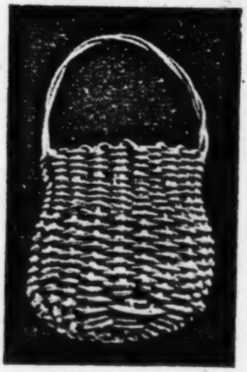

Fig. 125. Basket
Chiriguano.
Caipipendi. 1/6.

Ce
532 Itiyuro, which I acquired through barter, is adorned with tree
Ce figures. Occasionally one sees clay vessels in the shape of fruits.
[353] I saw drawings representing human beings and animals
on the walls in a few Chané huts and on a few Chiriguano
Ce calabashes from the Caipipendi valley.
285 As for basket work, the sieves are so popular among the
[439] whites that through trade they are being distributed far beyond
the Chiriguano and Chané region. Otherwise the Chané and
Chiriguano make few baskets. We find basket work in quantities
only among the Indians where the matching-leaved palms begin,
and that is at Santa Cruz de la Sierra.

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Ee /248 cont./
439 When we present a collection from the Chiriguano and Chané,
177 we must not forget that, through trade between the tribes, they
have obtained many things from the Mataco, Toba, Choroti, and
Tapiete; otherwise we would have a mistaken conception of the
Ee great difference /249/ between the material culture of the Chaco
tribes named here and the Chiriguano and Chané.

171 If we compare the material culture of the Choroti and Chané
Ee with that of the Choroti and Ashluslay likewise described here,
[285] we must remember the following. The Chiriguano and Chané
produce basket work -- the
C Choroti and Ashluslay never.
Ce The former know how to paint
[323] clay vessels before firing,
Ee which is unknown to the latter.
[286] The Chiriguano and Chané
never make bags out of
C
[415] →
●[531]
caraguata, etc. If, moreover, we compare all the products
made by the Chané and Chiriguano with those of the Choroti
and Ashluslay, we find that most of them are entirely differ-
C ent. The Chaco Indians probably learned how to make certain
[177] things, such as the serére (Fig. 120) and huiramimbi pipes (Figs.
36 /omitted in the translation/ and 80), from the Chiriguano,
Ee but this is relatively insignificant.

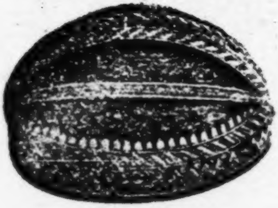
Fig. 126.
Decorated calabash bowl.
Chiriguano. Yacuiba. 1/5.

177 We see here how two cultures can exist side by side for
hundreds of years without mingling.

Ee If we follow the Rio Pilcomayo down toward the mountains,
101 we first come across the Quichua /Quechua/ culture, then come the Chiriguano and Chané, and after that the Chaquensic /Chaco/ culture which embraces equally the Mataco, Toba, Choroti, and Ashluslay, as well as the Lengua and other tribes in the Paraguay Chaco. These three cultures are entirely different.

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/263 cont./
"I have so many horses that I do not need any more," said Aguaratunpa.

"I will give you large fields if you grant me my freedom," said the white condor.

"I have so many fields that I do not need any more," said Aguaratunpa.

"I will give you my two daughters as wives and a house in which you can live, if you grant me my freedom," said the white condor.

"I do not need your daughters, for I have wives in all the villages," said Aguaratunpa.

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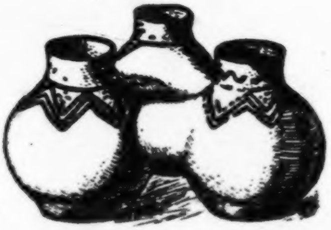

Fig. 127. Clay vessels.
Chiriguano. Caipipendi. 1/3.

Ce
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"I will fill a whole house with silver bowls, 'cagua,' and give it to you, if you grant me my freedom," said the white condor.

/264/ "I have as much silver as I need," said Aguaratunpa, "and I caught you in order to kill you. But if you can make me a present of the white rubber ball, 'toki,' so that I can play with it, I shall give you your freedom," said Aguaratunpa.

Tied to a long silver chain, Ururuti flew to fetch the white rubber ball. When Aguaratunpa received it, he gave the white condor his freedom. The ostrich, "Yñandu," and the bat, "Andira," played ball. One would throw the ball, catch it with his head, and hit it toward the other one, who in turn caught it with his head and hit it back (cf. p. 45). When the ball was flying through the air, the white condor caught it and disappeared. Aguaratunpa now sent a bird, "Tavatan," to fetch the black rubber ball, and the whole village played. Aguaratunpa played with the ostrich. In the middle

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/279 cont./

"Lie down and sleep!" said the sister of Chiquéritunpa.

The man lay down to sleep with his wife, who was the daughter of Chiquéritunpa. They slept together all day and in the evening she gave birth. The next day Chiquéritunpa came. He wanted to beat his daughter. He sent for a horse, a donkey, and a mare, in order to take his daughter and his son-in-law home. After they had eaten, they rode away.

The man who had been thrashed by the women wept. "Do not weep so much," said the sister of Chiquéritunpa. When they had ridden a short distance, they met a Christian who was working.

"What kind of work are you planning?" asked the man. "I /280/ want to sow mandioca and maize. I want to live here and I want to bring a woman here," said the Christian.

They rode on and met another Christian. "What kind of work are you planning?" asked the man. In a bad humor, the Christian replied: "I want to sow hills with thorny bushes here."

Fig. 128. Calabash bowl. Chiriguano. Itatenbia. 1/4.

C [415]

• [531]

They continued their journey and met another Christian who was busy felling trees. "What kind of work are you planning?" asked the man. "I am chopping down poles for fencing for the animals, for I want to have livestock here. I am bringing everything here, I shall get myself clothing," said the Christian.

They rode on and met another Christian. "What kind of work are you planning?" asked the man. In a bad humor, the Christian answered: "I am working to harvest stones."

They rode on and met another Christian, who was doing carpentry work. "What are you doing here?" they asked. "I want to build myself a house where I shall have clothing and all sorts of other things," answered the Christian.

/281 cont./

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a house found it already finished and full of clothing. The one who had answered in a bad humor that he wanted to sow chuchio found his field turned into thick brush through which no one could pass.

Chiquéritunpa's son proposed a game to his brother-in-law. "What kind of a game?" he asked. "Let's move the house," /282/ said Chiquéritunpa's son and shifted it with one arm. With all his strength the man moved the house away. "Now let's bring the horse back to life," said Chiquéritunpa's son and lifted up the legs of the horse on which the man had come. It turned into a very fat horse with a mouth that flashed fire. This, too, the man imitated.

The next day the man proposed a game to his brother-in-law, Chiquéritunpa's son. "What shall we play?" he said. "Let's take the sun down," said the man. With a long switch of chuchio he took the sun down. It became so warm that both Chiquéritunpa and his son ran away. The next day the man became chief.

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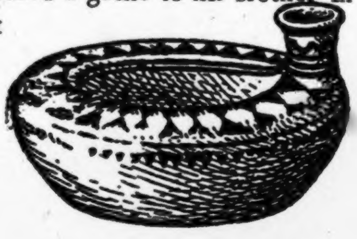

Fig. 129. Clay vessel. Chiriguano. Caipipendi. 1/5.

The one who had been thrashed by the girls whose clothes he had stolen stayed with the sister of Chiquéritunpa. One day she told him he should go to a large lake. There he should dive in and bring up a handful of sand. This sand he should place in the house. He went to the lake, dived in, and brought up a handful of sand which he placed in the house. The next day the sister of Chiquéritunpa said: "Go look at what has become of the sand!" In place of the sand he found a pretty woman. "She shall be your wife," said Chiquéritunpa's sister.

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The Man Who Killed Añatunpa.

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[11 5]

Told by the Chiriguano Indian Yambási on the Rio Grande.

Añatunpa devoured all the human beings that he could catch. A man came along who was carrying wood to Añatunpa's cave. "Come, let's play!" said Añatunpa.

/288/ "What kind of a game?" said the man.

"You shall give me a blow on the forehead with an ax, and if I do not die, I shall hit you," said Añatunpa.

Añatunpa stood up straight, offered his forehead to the man, and the latter hit him directly in the middle of it. Since Añatunpa's forehead was as hard as iron, this did not affect him. Añatunpa now gave the man a blow on the forehead, killed him, and tossed him to Dyóri, who devoured him. 539

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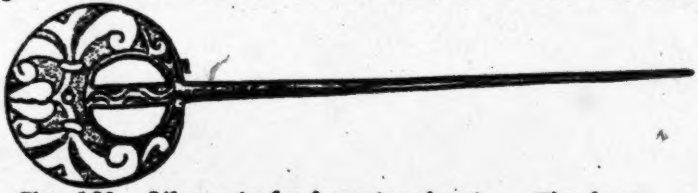

Fig. 130. Silver pin for fastening the tiru. The form Indian, the ornamentation Spanish. Chiriguano. Parapiti, 1/3.

On another occasion, another man came to Añatunpa's cave. Añatunpa proposed the same game to him. Then a fly, "Mbéru," called to him not to hit him on the forehead, but in the nape of the neck. When Añatunpa, with eyes closed, stood up to receive the blow, the man went behind him, struck him in the nape of the neck, and Añatunpa fell down dead. Dyóri asked him how he was able to kill Añatunpa. The man told him what Mbéru had said.

"Very good," said Dyóri.

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in the nostrils. The fox sneezed, wiped his nose, and said: "Can the mosquitoes not leave me in peace just when I am dreaming about the jaguar's wife and daughters with whom I slept!"

/291/ Now the jaguar tickled him a little more strongly, and the fox woke up. The jaguar prepared to seize him.

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The fox hunched himself up, and when the jaguar hesitated before seizing him, he jumped to the ground with one bound and started running as fast as he could. The jaguar ran after him. Finally the fox grew tired, however, and the jaguar caught him and swallowed him. The fox came to life again in the stomach of the jaguar. The latter threw him up. The jaguar devoured the fox again, but again the latter came to life in his stomach and was thrown up again. Once more the jaguar devoured the fox, who again came to life, etc.

This legend is widespread. In somewhat different form I heard it told in Carmen in Mojos.

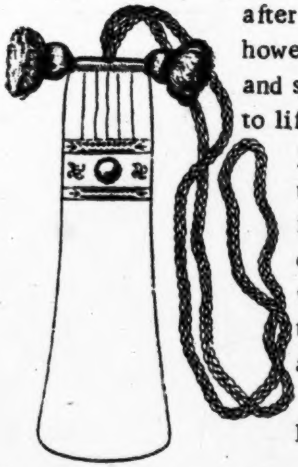

Fig.131. Silver chest-ornament. Chiriguano, Caipipendi. Worn by men.

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When the Turtle "Carumbe" Killed the Jaguar.

Told by the Chiriguano Indian Yambási.

Once there was a great drinking bout. Aguaratunpa, Carumbe, and "Taturapua" (the ball armadillo) were there. The little son of the turtle was crying. When they asked him why he was crying, he said he wanted to have the claws of the jaguar to play with. The wife of the turtle told her husband he should fetch the claws of the jaguar so that the little one could play with them.

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Thus, the Chiriguano and Chané are on the direct road to being drawn into the anything but fortunate struggle between employer and employee.

The Bolivian government should see to it that the fields of the Indians are entered in the land register, so that whites cannot take possession of them. The government should also make it a condition that no Indian may sell his land. In this way the government would guarantee the Indians the right of occupation of the land, but not the right of ownership.

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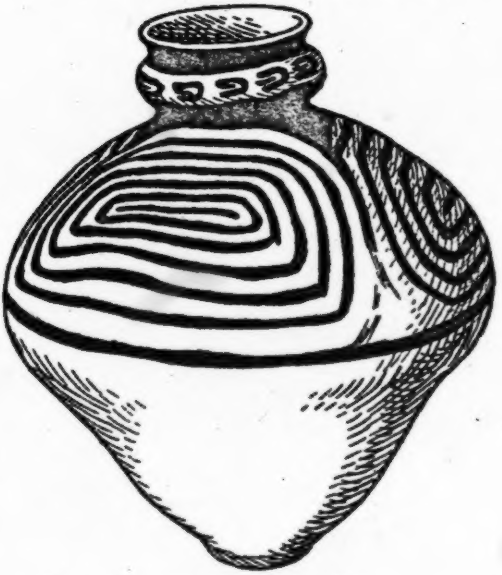

Fig. 133. Clay vessel. - 1/9.
Chiriguano. Caipipendi.

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/302/ The uncertainty and the oppressive wage conditions under which these Indians live naturally lead to emigration to Argentina and, above all, to the circumstance that many Indians abandon the land, not only as seasonal workers, but forever.

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If the Bolivian government wishes to do something for the Indians, it must first of all try to find a remedy for the worst evil, namely, alcoholism. There is a tremendous difference between drinking maize beer and liquor.

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[114] been imitated from the Europeans. The Chiriguano also sleep in hammocks
[171] made of cotton yarn, and on reed mats and skins spread on the ground.
[513] Stools for sitting on I have not observed among the Chiriguano. They do,
however, possess such articles of furniture,[1] which, however, must be of
353 considerable rarity. Along the walls of the hut will be seen an orderly
415 array of cooking and roasting pots, water pitchers, and pots for maize
●[531] beer, arranged in rows, often of exceedingly beautiful shape and with painted decoration (figs. 217—225). From wooden hooks in the roof are hanging bunches of maize cobs, pumpkins or other foodstuffs; arrows, bows, and other gear. From the roof there are also suspended clay bowls (figs. 224 and 225), used as repositories for smaller articles of value. Clothing, ornaments, and such like, are also stored in large clay jars placed on the ground. As bowls there are also used the scaly skin of armadillos, and calabashes (fig. 226).

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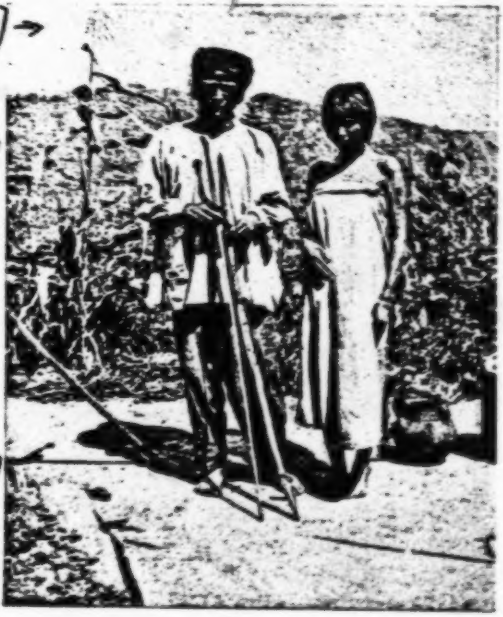

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Fig. 194. Man and young woman. Chiriguano. San Luis. Bolivia. Photo. E. v. R.

Outside every hut there is, as I mentioned, a fireplace which is generally used for cooking the food, unless the weather makes this im-
356 possible. The huts, as well as the open spaces between them, are kept particularly neat and clean. They are swept every day, and the sweepings are burnt. The huts are practically always free from vermin.

291 The Chiriguano men nowadays generally wear shirt and trousers of
[177] European cut (fig. 194). The poncho shirt is, however, still to be met with among this tribe[2], but only very rarely, and I have never personally

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[1] Nordenskiöld (13), p. 163 and fig. 85 (12), pp. 15 and 16, and fig. 3.

[2] Nordenskiöld (12), p. 59.

[P. 216 is blank]

323 counterparts of which are found on many ancient Peruvian clay vessels, have been more fully described by me in »En förgången värld».[1] The cord by which this vessel was suspended passed round the edge, and then upwards, between the points of the rim warts. At each wart a hole has been pierced through the rim of the vessel, but these perforations are so very small that they cannot very well have been used for fixing any string by which to hang up the vessel.

Besides the clay pots here reproduced — often graceful of shape and beautifully painted — there are also plain, unpainted clay vessels for cooking and other kitchen purposes. Chiriguano ceramics are of an exceedingly great variety as to form, and many of the shapes are identical with those of clay vessels found in ancient Indian graves and in the ground of ancient dwelling-sites in those regions of the Andes that border on the present Chiriguano country.

824 415 Next to clay vessels, bottles and bowls made of calabash may be said to predominate among the household furniture of the Chiriguano. The bowls are often provided with pokerwork ornament (fig. 226).

273 On festivals — and also usually, though not always — the Chiriguano drink an intoxicating liquor (»chicha», in Chiriguano: »cangui»), which they prepare from maize. [415] In huge wooden mortars the maize is ●[531] pounded to flour, which is poured into large clay vessels filled with → water. This mixture is made to boil, and when it has cooled down, lumps of chewed maize dough are put into it to produce fermentation. These masticated mouthfuls of maize are usually allowed to dry in the sun, before use, and are then frequently spread on a [114] bedstead (fig. 190). This method of preparing maize beer naturally

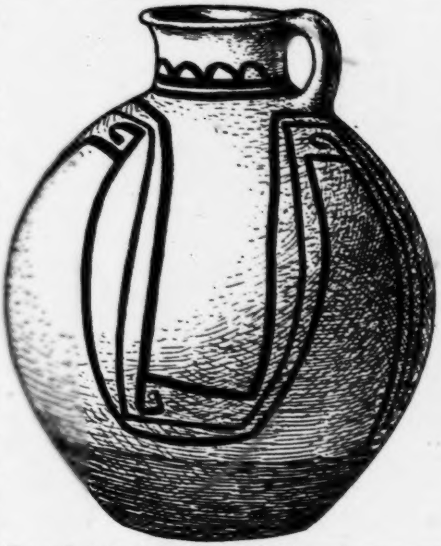

Fig. 218. A jug for holding maize beer. Earthenware. Bottom part and inside unpainted. The rest painted brownish yellow, with ornaments in dark brown (marked in black) and red (marked in thin lines). Chiriguano. Aguayrenda. Bolivia. $^{8}/_{a}$. Riksm. 03. 3. 837.

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[1] von Rosen (I), p. 344 et seq.

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[114] strikes one as particularly disgusting, and therefore, after I had got to know how the brew was made, I could never again bring myself to drink this beverage, which in itself is rather palatable. As I have already mentioned, an intoxicating liquor is also made from the fruit of the algarrobo tree. 276 The beer made by the Chiriguano is very highly prized by them. But, on the other hand, it does not appear that tobacco is used

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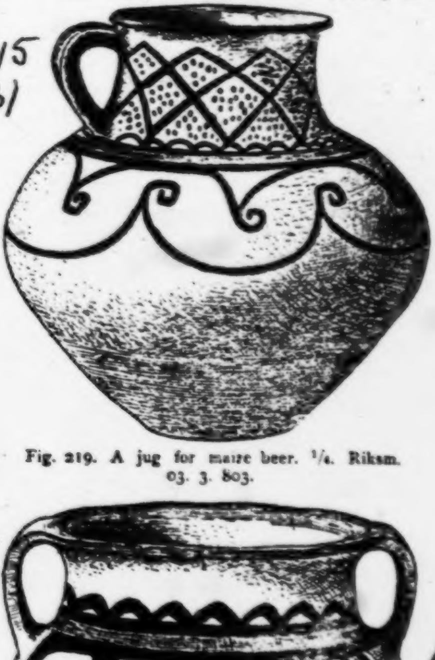

Fig. 219. A jug for maize beer. 1/4. Riksm. 03. 3. 803.

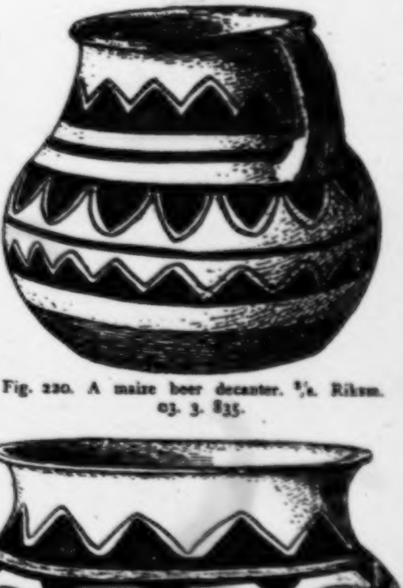

Fig. 220. A maize beer decanter. 1/4. Riksm. 03. 3. 835.

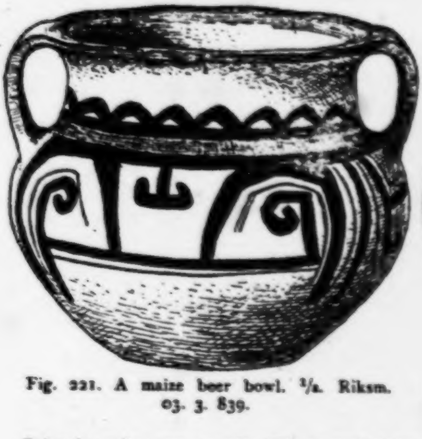

Fig. 221. A maize beer bowl. 1/4. Riksm. 03. 3. 839.

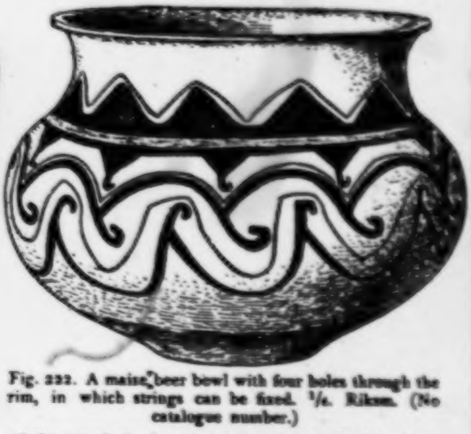

Fig. 222. A maize beer bowl with four holes through the rim, in which strings can be fixed. 1/4. Riksm. (No catalogue number.)

Painted earthenware vessels. The ground-colour of the vessels in figs. 219 and 220 is yellowish-white; of those in figs. 221 and 222, a brownish-yellow. The ornamentation is in dark brown (here marked quite black) and red (marked with fine lines). The inner sides and bottoms of the vessels are unpainted. Chiriguano. Aguayrenda. Bolivia.

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by them to any considerable extent; I myself never saw any Chiriguano smoking.

The Chiriguano are very fond of music and dancing. Their musical instruments consist of a kind of primitive trumpets of cow-horn, reed flutes, whistles and drums.

An interesting Chiriguano whistling pipe is here reproduced, in fig. 227. It consists of a flat piece of some hard and heavy wood; is 18.5 cm long, 3.6 cm wide, and has a section as set out in the figure. It has, pierced through its longitudinal axis, a tubular perforation, 7 to 9 mm in diameter, and open at both ends, running from end to end of the instrument. In the centre of its upper edge there are two, somewhat smaller, holes through which is threaded the string which allows of the pipe being worn round the neck as a breast ornament. The carrying cord running through two holes, side by side, probably indicates that the pipe was meant to hang horizontally on the breast. If there had been only one hole for the cord, the pipe would have tilted one way or the other, like the beam of a pair of scales. The pipe is designed for blowing on in the

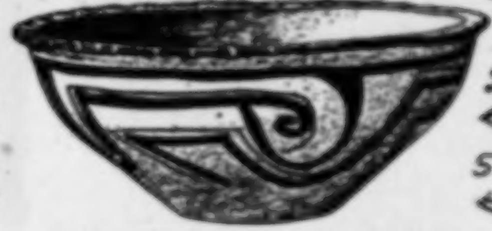

Fig. 223. Food bowl of earthenware. Inside and bottom unpainted. The rest of it painted yellowish white, with ornaments painted in dark brown (marked black) and red (represented by thin lines). Chiriguano. Aguayrenda. Bolivia. ¹/₂. Riksm. 03. 3. 846.

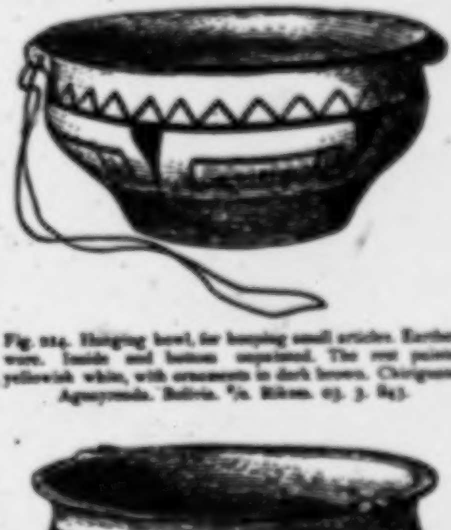

Fig. 224. Hanging bowl, for keeping small articles. Earthenware. Inside and bottom unpainted. The rest painted yellowish white, with ornaments in dark brown. Chiriguano. Aguayrenda. Bolivia. ²/₅. Riksm. 03. 3. 843.

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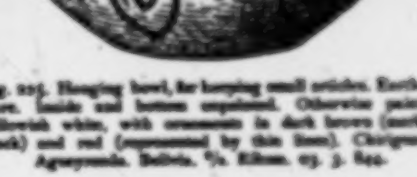

Fig. 225. Hanging bowl, for keeping small articles. Earthenware. Inside and bottom unpainted. Otherwise painted yellowish white, with ornaments in dark brown (marked black) and red (represented by thin lines). Chiriguano. Aguayrenda. Bolivia. ²/₅. Riksm. 03. 3. 842.

534 same way as Pan pipes, and *naturally gives out tones, when one end of the tube is closed, different to those producible with both ends open.* The pipe is open at both ends, therefore, not only because this allows the instrument to be easily cleaned from dust, dirt and saliva, but also because *this construction gives the possibility of a greater number of tones.*

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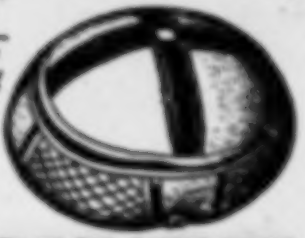

Fig. 216. Bowl, of calabash, up-turned, with pokerwork ornaments. Chiriguano. Caraparí, Bolivia. 1/2. Rikm. 09. 3. 851.

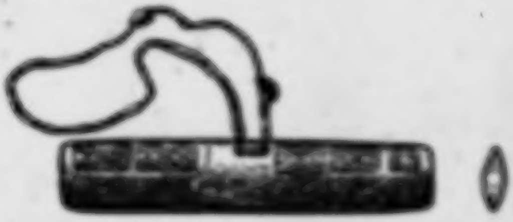

Fig. 217. Whistle, made of hard, black wood. Incised ornaments. Two cracks near one end of the tube have been filled up with a waxy substance. Chiriguano. Aguayrenda. Bolivia. 1/2. Rikm. 09. 3. 848.

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That the Indians occasionally also give a thought to keeping dust, etc., from getting into their whistling pipes, is, besides, evident from the pipe shown in fig. 218, which is an Araucan whistle from Castro, Chile, a tubular piece of wood, 27.5 cm long. A common brass thimble is fitted over the lower end of the pipe, and for its top end there is a small, well made stopper of woollen-yarn, connected to the pipe with a string, so as not to get lost when taken out for the whistle to be blown. Concerning this stopper, Eric Boman, who has reproduced the pipe in one of his works, writes as follows: »Este tapón sirve para cerrar la boca del silbato, cuando éste no se usa, e impedir que entren allí tierra y otras impurezas.»[1] »This stopper serves to keep the mouth of the whistle closed when the latter is not being used, and prevents dust and other dirt from entering.»

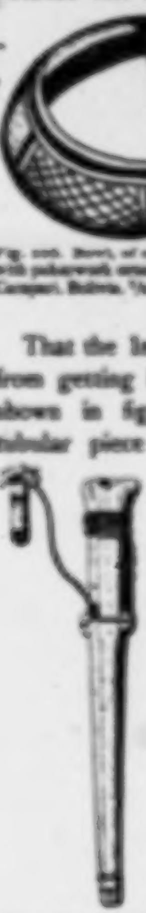

Fig. 218. Whistle, found at Castro, Chile. From Boman.

Objects of tubular form, in construction corresponding to the one here reproduced in fig. 217, have been found in ancient Peruvian graves, and not only the Chiriguano, but also many other tribes now inhabiting areas in the neighbourhood of what once was the Inca domain, are still

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[1] Boman (II), p. 518.

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C Ce 412 17 Although it may be that the shape of the wooden spoons of the Chiriguano and of the Chané may have been influenced in many cases by the shape of the metal spoons acquired from the whites, we must nonetheless regard it as a product of the indigenous culture of South America that in pre-Columbian times had been rather widespread generally among the Andean cultures. Its appearance is quite limited among the native tribes of South America, setting aside the cases where it has been imported by the whites. But it is quite common among the Indians of the regions near Chiriguano territory in particular, for example, among the Tapieté and many other Chaco tribes, such as the Toba, Matako, Churupí, and especially also among the Mojo and, farther to the east, among the Guató. It must be supposed that the Chiriguano received this cultural possession directly or indirectly from the culture of the Andean montaña.

Ce 239 415

Shells (ína) as Eating Utensils

I. A. 734 and 735. (Isosó.) Length 12 cm. and 10 cm.

Outside of the spoons mentioned, the Chané-Isosó also use shells as eating utensils.

Ce 415 [824] As vessels for drinking water and chicha, they above all use cuyas /vessels made from gourds/ (cf. Figures 94-98 and 149; 150; 152) and calabashes (cf. Figures 47 and 151). For the chicha festivities this beverage is ordinarily taken out of the painted baked clay pots in cuyas with designs on them, which are passed around among those present. C 415 126 ● 531 Of the cuyas that I acquired from the Chiriguano in Machareti many have either incised or pyrographed designs, with which I shall deal in the chapter on art. Ce 415 [531] [824] The cuyas received from the Isosó do not have designs on them, which is easily explained by the peculiar circumstance that the Isosó were at that time living near Toledo. Three of the calabashes received from the Isosó (cf. Figure 47 c) were made from the fruit of the

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415 [824] [439] Crescentia Cuyete /Crescentia cujete/ tree, which does not grow in their territory. The cacique of the Izozó told me that these fruits had been brought from Santa Cruz de la Sierra.

Ce Ce 415 In addition to these cuyas, the Chiriguano and Izozó also use for drinking chicha small baked clay chicha vessels with handles in the form of European cups. /Plates VIII-IX appear here./

C 415 126 ●531

/21/ Cuyas (ia) in the Collection

I. A. 451.	Chiriguano	Length	14 cm.	Incised designs.	(Fig. 26e.)
I. A. 452.	"	"	10 cm.	" "	(Fig. 26a.)
I. A. 453.	"	"	10 cm.	" "	
I. A. 454.	"	"	5.7 cm.	" "	(Fig. 26c.)
I. A. 455.	"	"	12.5 cm.	Designs incised and pyrographed.	
I. A. 456.	"	"	11.5 cm.	" "	(Fig. 26b.)
I. A. 457.	"	"	23 cm.	" "	(Fig. 24.)
I. A. 458.	"	"	15 cm.	" "	(Fig. 26d.)
I. A. 459.	"	"	43.5 cm.	No designs, red paint outside.	
I. A. 460.	"	"	20 cm.	Incised and pyrographed designs.	(Fig. 25b.)
Ce [415] I. A. 461-463; 490; 537-539.	Chiriguano.			No designs.	
I. A. 666	Izozó	Length	19.5 cm.	No designs, with handle.	(Fig. 25a.)
I. A. 667-670.	"			No designs.	

The length of these cuyas is quite variable. The largest of them measures 23 cm. in length and the smallest only 5.5 cm.

Calabashes (iá, ua) in the Collection

I. A. 464-467.	Chiriguano	With pyrographed designs. (I. A. 466: Fig. 151.)
I. A. 468.	"	No designs; with a maize cob for stopper.
I. A. 469.	"	No designs; entwined all around.
Ce 415 126 [531] I. A. 661 and 662.	Izozó	No designs. (Fig. 47 a and b.)
I. A. 663-665.	"	No designs; made from the fruit of the Crescentia Cuyete tree. (I. A. 665: Fig. 42.)

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Plate IX

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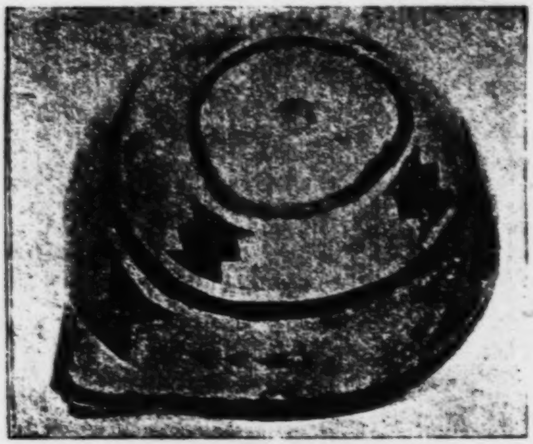

Fig. 24

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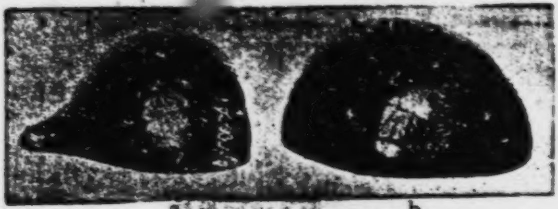

a b

Fig. 25

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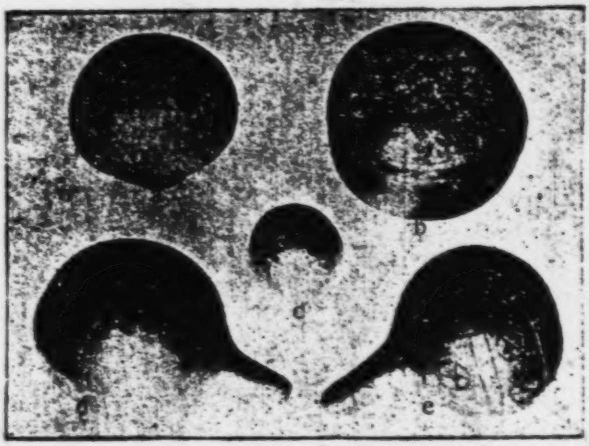

Fig. 26

/The captions are on p. 52./

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cpd c 415 531 difference of up to 10 centimeters. The neck is clearly distinguished from the globular belly of these vessels by a border on all of these vessels provided with sunken ornamentation. Also the flat part of the bottom is clearly distinguished from the wall by a border. The surface of the belly of the vessels has incised lines produced by rubbing the surface, when still moist, with a maize cob. Only the little vessel I. A. 412 has its entire surface covered with sunken ornamentation.

c 415 All of these vessels intended for cooking are fitted with two handles in a vertical position, attached to the upper rim of the pot and coming down to the lower part of the neck. The form of these handles shows some variation which I shall deal with in the chapter on art.

Vessel Intended for Cooking Maize Meal for the Preparation of Chicha, from the Collection

C [126] I. A. 399 (Chirig.) Ht. 52cm. Max. dia. 42cm. Aperture [illegible] cm. (Fig. 50).

Large baked clay vessels, which in many cases are still much larger than the specimen brought back by me from the Chiriguano, are used for cooking the maize meal used in the preparation of chicha. As shown in Fig. 50, this kind of vessel is different from the ordinary vessels intended for cooking only by not having handles. C [531] The wall of the belly is clearly distinguished from the neck and from the flat bottom. The neck of these vessels also has sunken ornamentation. The vessel shown in Figure 50 is relatively high in comparison with its maximum diameter and with the diameter of the aperture at the top. Ce [415] The vessels for cooking chicha native to the Chané on the Itiyuru and shown in drawings by Nordenskiöld have, in comparison with their maximum diameter and the diameter of their aperture, a much smaller aperture /sic/, (222).

222. Nord. 1, Fig. 83.

/48 cont./

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4. Vessels for Carrying or Storing Water, from the Collection

I. A. 392	Chirig.	Ht.	25 cm.	Max. Dia.	17.7 cm.	Apert.	4 cm. (Fig. 84)
I. A. 393	"	"	32 cm.	" "	29.5 cm.	"	9 cm.
I. A. 395	"	"	32 cm.	" "	31.5 cm.	"	13.5 cm.
I. A. 396	"	"	32 cm.	" "	30 cm.	"	14.5 cm. (Fig. 55)
I. A. 589	Izozó	"	34 cm.	" "	23.7 cm.	"	6.5 cm.
I. A. 606	"	"	24.5 cm.	" "	18.5 cm.	"	3.5 cm. (Fig. 56a)
I. A. 607	"	"	13.5 cm.	" "	14.5 cm.	"	13 cm.
I. A. 608	"	"	19.5 cm.	" "	19.2 cm.	"	3.5 cm. (Fig. 83b)
I. A. 617	"	"	16 cm.	" "	17 cm.	"	11.5 cm. (Fig. 56b)
I. A. 621	"	"	28.5 cm.	" "	18.4 cm.	"	3.5 cm. (Fig. 83a)
I. A. 761	"	"	40.5 cm.	" "	27.5 cm.	"	7 cm. (Fig. 54)
I. A. 762	"	"	44 cm.	" "	34.5 cm.	"	7.9 cm.
I. A. 763	"	"	48 cm.	" "	35 cm.	"	7.7 cm.

c
Ce
[531]

The vessels mentioned in the above, in contrast with the cooking pots, have a smooth surface. Also they are not painted. This leads us to assume that they are intended for common use rather than for festive occasions, and we must consider them primarily as vessels for water, which naturally does not preclude their being used on occasion for chicha. Plates XIV-XVII appear here.

Plate XVI

● [531] →

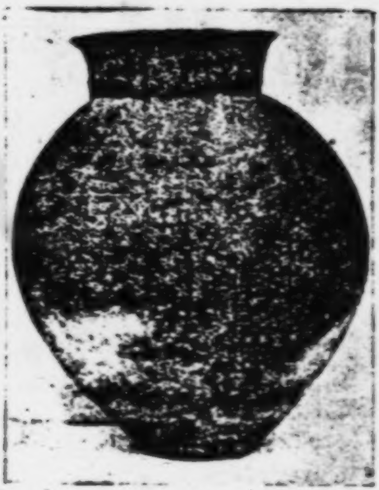


Fig. 50

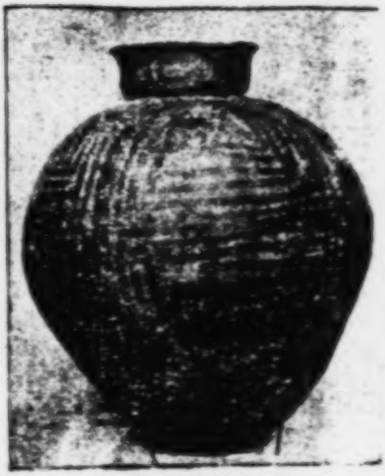


Fig. 51

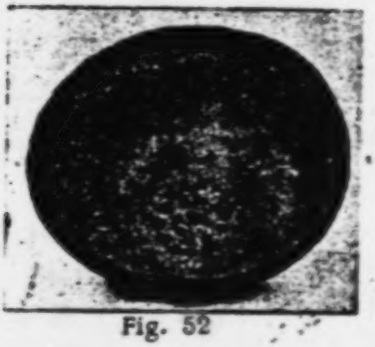
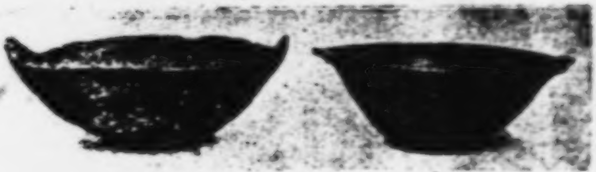


Fig. 52



a b

Fig. 53

/The captions are on p. 120./

/50 cont./

C
Ce
415

Among the vessels used as receptacles for chicha, those of the Chiriguano generally show different forms from those of the Izozó. The form of these Chiriguano vessels, especially that of the large ones, generally has a globular belly (cf. the figures 368 /see Fig. 59, p.129/, 370 /see Fig. 58, p.129/, and 377 /see Fig. 57, p.129/), while on the vessels of the Izozó the lower part of the belly becomes larger going upward and is commonly distinguished by a border on the upper part which becomes smaller going upward. (Cf. Figs. 61 /see p.129/, 68, and 69 /see p.132/.) The surface of all of these vessels is smooth and, with the exception of a few Izozó vessels, have designs on them. Only the large Chiriguano vessel I. A. 397 has a round bottom; all the other vessels have flat bottoms marked off from the belly by a border.

C
Ce
[531]

Among these Chiriguano and Izozó vessels there are some which have their maximum diameter at the aperture on top (cf. Figs. 60 /see p.129/ and 67 /see p.130/), which gives them the shape of a large dish. Vessels I. A. 397 and 398 differ from the rest by their height.

Of these Chiriguano pots, nine have handles and 12 do not. Of the eight Izozó pots, only two have handles. (Cf. Fig. 68a /see p.132/.) Most of these Izozó pots have the peculiarity that the necks, well distinguished by a border, become wider toward the upper rim. (Cf. Figs. 61 /see p.129/ and 69 a and b /see p.132/.)

Ce 415 /51 cont./ These vessels have a globular form and are provided with a handle. The bottom of three of them is clearly distinct from the belly, forming a foot. Ce [531] Two of them have designs on the surface; the others are without designs.

C 415 [26]

8. Vessels Used as Receptacles for Food, from the Collection

I. A. 394.	Chiriguano.	Height 17.5 cm.	Aperture 44 cm.
I. A. 401.	"	" 11.5 cm.	" 30 cm.

C [264] Two of the baked clay dishes that I obtained from the Chiriguano in Machareti seem to me to be too big to be considered as dishes for eating, because Nordenskiöld states that (228) the Chiriguano do not eat from a common dish, but rather each one has his own separate dish. We can assume that these are vessels used as food containers or serving dishes for food before it is placed on the individual dishes.

C [531] The two dishes are without designs. The flat bottom is well distinguished from the wall, which widens upward. The dish I. A. 401 has a rather wide rim which has two handles. Cf. Fig. 53b /see p. 118/.

9. Vessels Used for Storing Objects

C Ce 415 [171] In contrast to the other Indians, the Chiriguano and Chané use vessels for keeping anything of value. I did not receive from the Indians any indication /52/ that any of the vessels I brought from them belonged particularly to this type. Therefore I refer here to a vessel shown in a drawing by Nordenskiöld with the caption "For keeping knicknacks in" /cited in English/ (229).

228. Nord. 1, p. 190.

229. Nord. 2, p. 158 and Fig. 45, N. 19.

Chane SF8
Izozo

/52 cont./

C
Ce
415

Nordenskiōld says in another place that the mistress of the house keeps all the family's valuable things, such as clothing, ornaments, silver plates, turquoise or chrysocolla necklaces, and many other things, in these vessels (230).

230. Nord. 1, p. 179.

C
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10. Dishes for Eating (nyá e), from the Collection

Ce
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126

I. A. 388	Chirig.	Height	6.5 cm.	Aperture	21 cm.	(Fig. 79a)
I. A. 389	"	"	8 cm.	"	23.5 cm.	(Fig. 79b)
I. A. 390	"	"	5.2 cm.	"	15 cm.	
I. A. 391	"	"	4 cm.	"	13 cm.	
I. A. 406	"	"	9 cm.	"	25 cm.	(Fig. 78a)
I. A. 586	Izozó	"	13 cm.	"	25.5 cm.	(Fig. 76b)
I. A. 591	"	"	9.5 cm.	"	16.5 cm.	
I. A. 594	"	"	9.5 cm.	"	21 cm.	
I. A. 595	"	"	9 cm.	"	20 cm.	(Fig. 80a)
I. A. 598	"	"	13.2 cm.	"	25 cm.	
I. A. 612	"	"	9.5 cm.	"	19 cm.	
I. A. 613	"	"	8 cm.	"	21 cm.	(Fig. 80c)
I. A. 614	"	"	9 cm.	"	22 cm.	
I. A. 615	"	"	10.5 cm.	"	27.5 cm.	
I. A. 616	"	"	10.5 cm.	"	22 cm.	
I. A. 618	"	"	10 cm.	"	18.5 cm.	
I. A. 620	"	"	15.5 cm.	"	15 cm.	

C
Ce
415
[264]
● [531]

Because every Chiriguano and Chanée as already mentioned, eats from his own dish, such baked clay dishes are found in great number in the houses of these Indians. Many of them that are intended for ordinary use do not have designs, while others, used on the occasion of fiestas, have designs on their outer surface or on the upper rim of the interior surface, or are provided with small additions.

Chane SF8
Izozo

/52 cont./

C Ce 415 All of these dishes have a round belly, becoming somewhat larger going upward. The differences in form are limited only to variations of the upper rim and the bottom. The wall of some of these dishes ends at the top without forming a special rim. Cf. Fig. 76b /see p.143/. Other dishes have a rim in a horizontal or oblique direction. C Ce [531] The upper rim of dish I. A. 406 (cf. Fig. 78a /see p.143/) has small continuous incising. The flat bottom of most Izozó dishes is clearly distinct from the wall, forming a foot. This distinction of the bottom is lacking in most Chiriguano dishes, one of which has an almost round bottom.

Ce 415 [126] 11. Vessel used in Spinning, from the Collection I. A. 619. (Izozó). Height 5 cm. Aperture 12 cm. (Fig. 81b.)

Ce 415 283 Nordenskiöld (231) shows in drawings two small dishes of the Chané of the Parapití River, which, according to his statement, are used in the spinning technique /Plates XVIII-XXI appear here/ /53/ as a base for whirling the spindle on its bottom. Ce [174] The small dish I. A. 619, which I obtained from the Izozó and which differs from the other dishes in the collection principally because of its thick and heavy bottom, is similar, with regard to its form and its dimensions, to those two dishes published by Nordenskiöld, and thus I assume it to be for the same purpose, although I did not obtain any indication from the Indians regarding that.

231. Nord. II, p. 165 and Fig. 44, No. 23 and 24.

Chane SF8
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Plate XVIII

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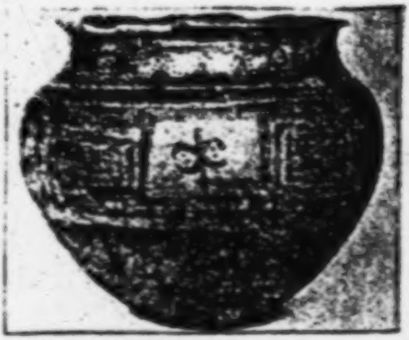

Fig. 57

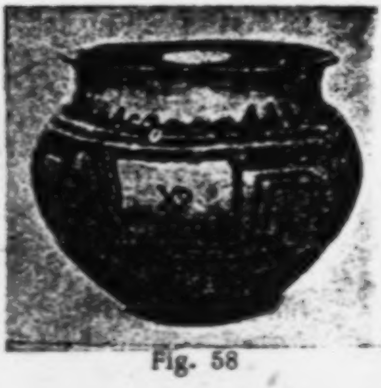

Fig. 58

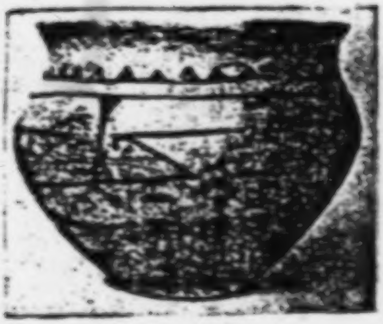

Fig. 59

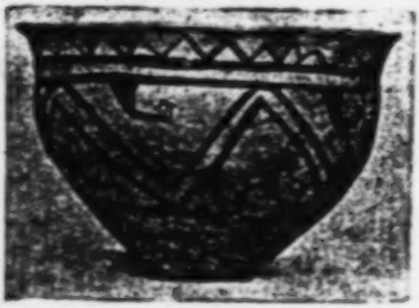

Fig. 60

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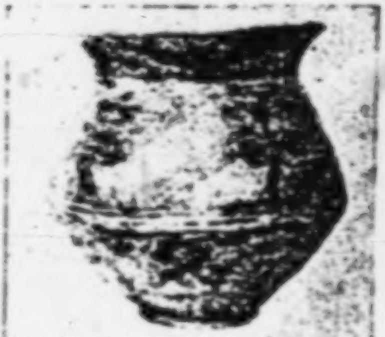

Fig. 61

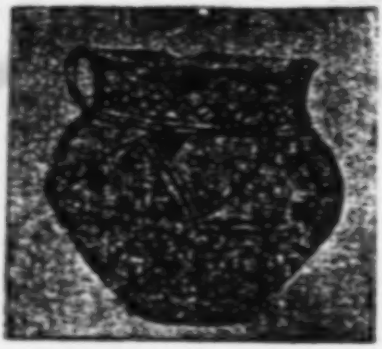

Fig. 62

/The captions are on p. 131./

Plate XIX

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●531

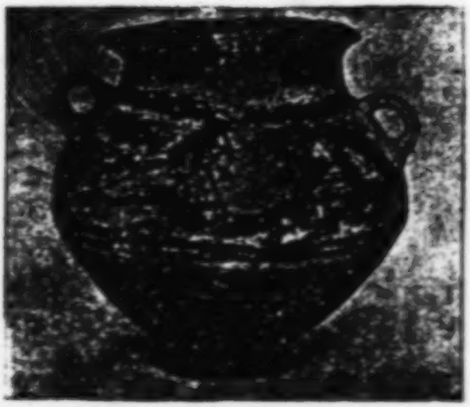

Fig. 63

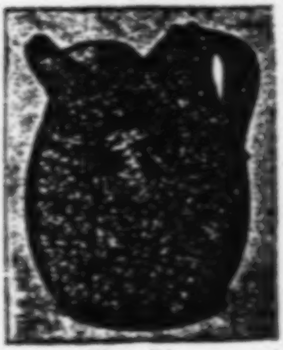

Fig. 64

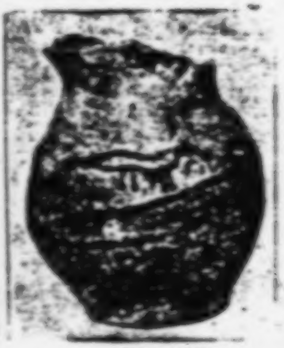

Fig. 65

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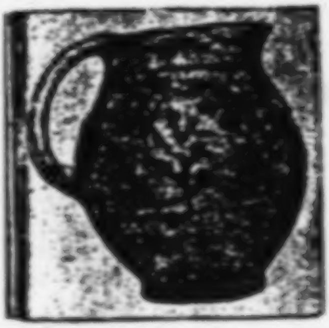

Fig. 66

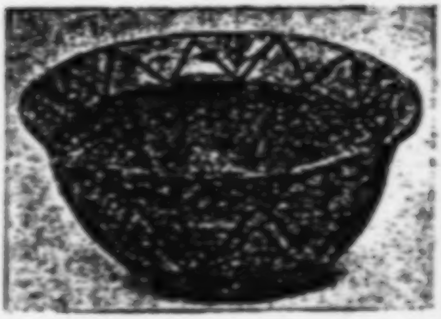

Fig. 67

/The captions appear on p. 131./

8: Schmidt--131 E-5 (1935) 1938 SF10 Chiriguano SF10
Chane SF8
Izozo

/Captions for Plates XVIII and XIX./

C
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● 531

Plate XVIII. Baked clay vessels for chicha.

Fig. 57. (I. A. 377) (Chiriguano) Height 26 cm.
Fig. 58. (I. A. 370) (Chiriguano) Height 26 cm.
Fig. 59. (I. A. 368) (Chiriguano) Height 27 cm.
Fig. 60. (I. A. 369) (Chiriguano) Height 27.5 cm.
Ce [415] [531]
Fig. 61. (I. A. 604) (Izozó) Height 29 cm.
Fig. 62. (I. A. 376) (Chiriguano) Height 24 cm.

Plate XIX. Baked clay vessels.

Fig. 63. (I. A. 378) Baked clay vessel for chicha (Chiriguano). Height 21.5 cm. Cf. Fig. 146 /see p. /.
Fig. 64. (I. A. 403) Baked clay vessel for serving chicha (Chiriguano). Height 17.5 cm. Cf. Fig. 145 /see p. /.
Fig. 65. (I. A. 347) Baked clay vessel for serving chicha (Chiriguano). Height 18.3 cm.
Ce [415] [531]
Fig. 66. (I. A. 623) Baked clay vessel for serving chicha (Izozó). Hgt. 20.5 cm.
Fig. 67. (I. A. 375) Baked clay vessel for chicha (Chiriguano). Height 13.5 cm.

Chane SF8
Izozo

Plate XX

Ce
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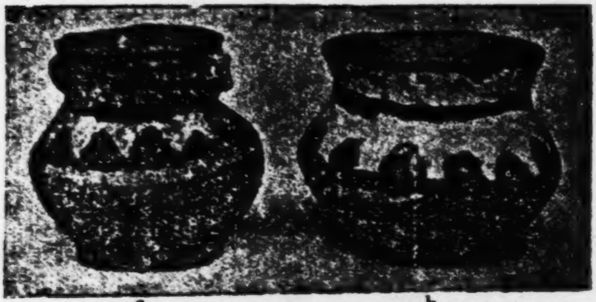
a b

Fig. 68

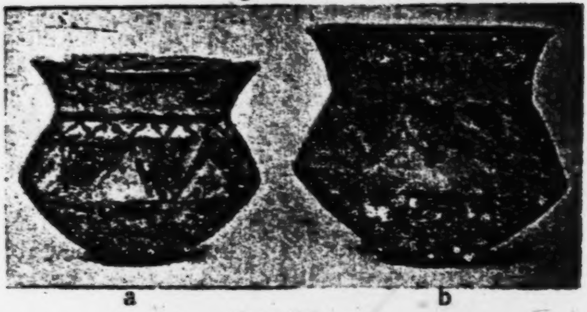
a b

Fig. 69

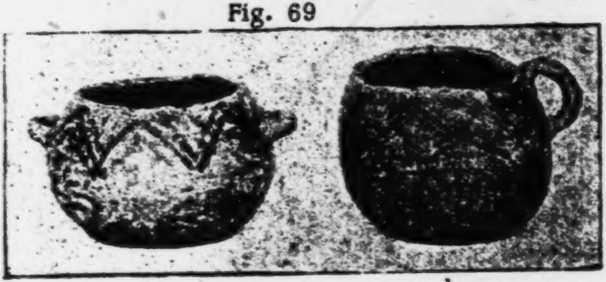
a b

Fig. 70

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Ce
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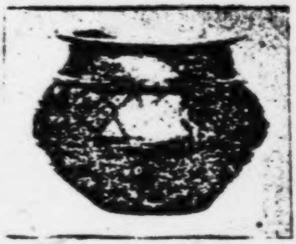


Fig. 71

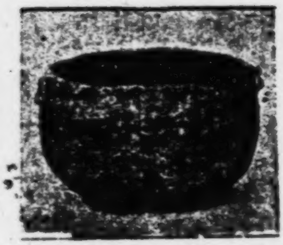
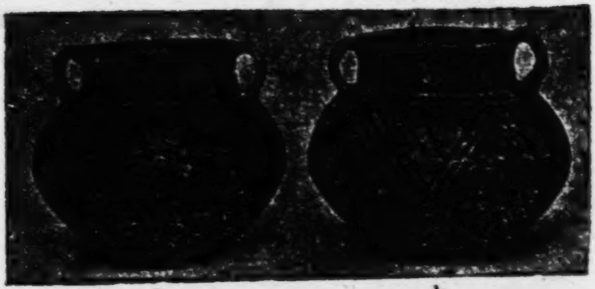


Fig. 72

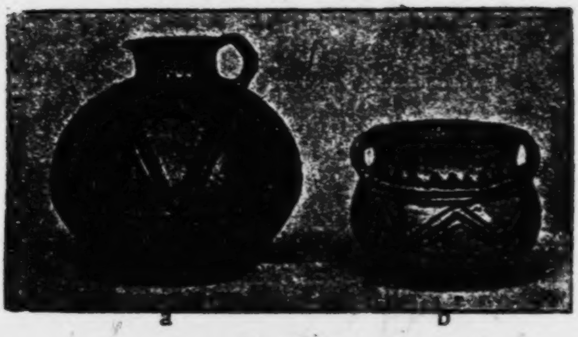
/The captions appear on p. 134./

Plate XXI



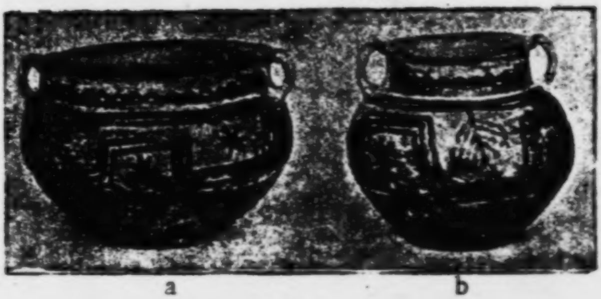
a b

Fig. 73



a b

Fig. 74



a b

Fig. 75

/The captions appear on p. 134./

Chane SF8
Izozo

/Captions for Plates XX and XXI./

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Fig. 68. Baked clay vessels for chicha (Izozó):
a (I. A. 596), height 16 cm.;
b (I. A. 622), height 15.5 cm.

Fig. 69. Baked clay vessels for chicha (Izozó):
a (I. A. 605), height 19.2 cm.;
b (I. A. 601), height 22.5 cm.

Fig. 70. Baked clay vessels (Izozó):
a (I. A. 599), height 9 cm.;
b (I. A. 602), height 10 cm.

C
[415]
● [531]

Fig. 71. Baked clay vessel for chicha (I. A. 381) (Chiriguano), height 14 cm.

Fig. 72. Baked clay vessel (I. A. 597) (Izozó), height 10.5 cm.

C
415
531

Plate XXI. Baked clay vessels (Chiriguano).

Fig. 73. Vessels for chicha:
a (I. A. 387), height 16 cm.;
b (I. A. 386), height 16 cm.

Fig. 74. a (I. A. 404), vessel for serving chicha, height 20 cm.;
b (I. A. 383), vessel for chicha, height 12 cm.

Fig. 75. Vessels for chicha:
a (I. A. 373), height 15 cm.;
b (I. A. 374), height 16 cm.

/55 cont./

323 Data on the thickness of Chiriguano vessels have been given by Outes in his publication which we have mentioned. According to him, "the walls of the vessels, in general, do not show great thickness; in those of larger size, they are from 15 to 20 millimeters; in the medium ones, they do not exceed 8 millimeters; in the small ventricose jars, they vary between 7 and 4 millimeters. As an exception to those, Outes mentions a small vessel with a height of approximately 6 centimeters and a maximum diameter of 12 centimeters, which is relatively thick, since its side walls are from 7 to 9 millimeters and the bottom reaches 15 millimeters (244).

244. Outes, *op. cit.*, p. 128.

323
531 A large part of the vessels are provided, even before being baked, with handles or with different kinds of decoration on their surface. The surface of the neck of the vessels intended for cooking is decorated with sunken ornamentation by impressions made with the finger. Rings of clay are put on the surface of some vessels, as is shown by the piece of baked clay from a Chané vessel shown in a drawing by Linné (245), or the surface is provided with small additions. Cf. the vessel shown in Fig. 44 /see p. 116/. The finer vessels are painted before the firing. The designs are applied in white, red, dark brown, and black (246). The white color in general is the background color, on top of
413 which are applied /56/ the other colors. For that tiny brushes
237 made of agouti hair or of feathers held together with wax are
used (247). The white color is an earth paint (kaolin), the red,

245. Linné, Fig. 31. Nord. 1, p. 245.

246. Nord. 1, p. 246.

247. Métraux I, p. 385.

C 386 323 531 /56 cont./The white color is an earth paint(kaolin), the red, dark brown, and black are pulverized mineral substances of the corresponding colors (248). Métraux has published the results

248. Nord. 2, p. 145.

of chemical analyses and petrographic observations which he made on these mineral colors (249).

249. Métraux I, 385.

According to Nordenskiöld, the Chiriguano at times paint their vessels with a paint consisting of a mixture of urucú and oil, which is probably applied after the vessel has been baked (250).

250. Nord. 2, p. 145.

C Ce 323 Before the vessel is baked, it must be quite dry. In the case observed by Nordenskiöld among the Chané on the Itiyuru River, the vessel was dried for a day in the shade, which can be done, according to another note by Nordenskiöld, in the sun as well (251). The baking is done, according to Nordenskiöld's

251. S. Linné, *op. cit.*, p. 121.

observations, by piling firewood, maize cobs, and dry cow dung around the vessel. This fuel must burn with a strong fire for a quarter of an hour and, if the vessel is large, even longer (252).

252. Nord. 1, p. 246. Cf. Nord., Fig. 122.

C 323 [824) Some of the Chiriguano vessels are varnished. According to Nordenskiöld, such vessels are common among the Chiriguano and Chané on the Itiyuru River. They smear them with the resin of a Mimosoidea, which the Chiriguano call "taraviruti." When varnished in this way the vessels acquire a yellowish sheen. Only Ce 323 324 386 the vessels of the Chané on the Itiyuru sometimes show black

Chane SF8
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Plate XXII

ce
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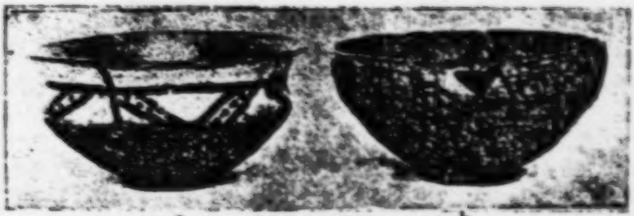

Fig. 76

c
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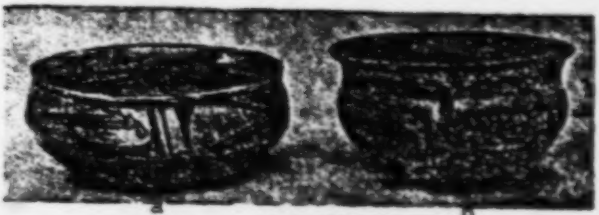

Fig. 77

c
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ce
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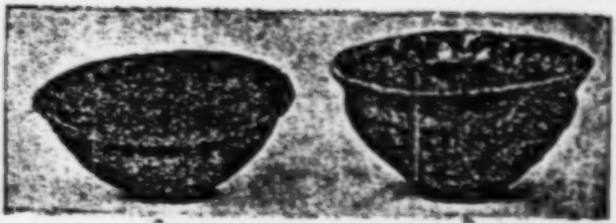

Fig. 78

c
415
531

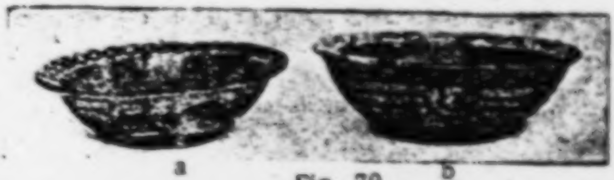

Fig. 79

ce
415

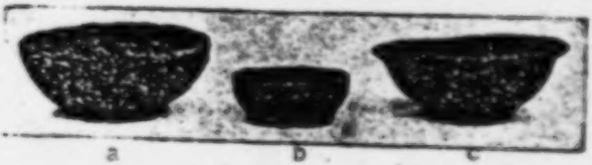

Fig. 80

/The captions are on p. 145./

Chane SF8
Izozo

C
415
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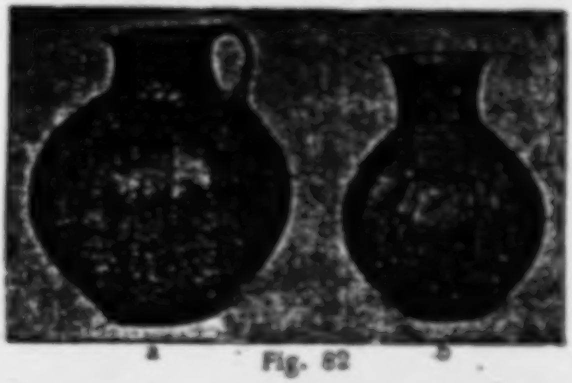
Plate XXIII

a Fig. 81 b



a Fig. 82 b

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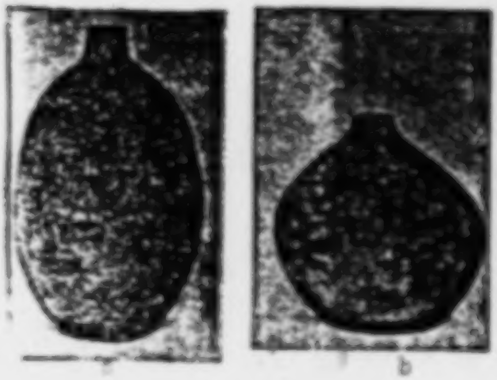

b

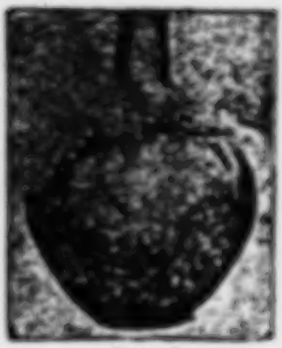

Fig. 8.

Fig. 83

/The captions are on p. 145./

Ce 415 531 /Captions for Plates XXII and XXIII./

Fig. 76. a (I. A. 600), vessel for chicha (Izozó), height 13 cm.;
b (I. A. 586), eating dish (Izozó), height 13 cm.

C 415 531 Fig. 77. Vessels for chicha (Chiriguano):
a (I. A. 408), height 8 cm.;
b (I. A. 407), height 9 cm.

C 415 Fig. 78. a (I. A. 406), eating dish (Chiriguano), height 9 cm.;
Ce 415 b (I. A. 598), eating dish (Izozó), height 13.7 cm.

Fig. 79. Eating dishes (Chiriguano):
C 415 531 a (I. A. 388), height 6.5 cm.;
b (I. A. 389), height 8 cm.

Fig. 80. a (I. A. 595), eating dish (Izozó), height 9 cm.;
Ce 415 b (I. A. 619), vessel used in the spinning technique as a base for the spindle (Izozó), height 5 cm.;
c (I. A. 613), eating dish (Izozó), height 8 cm.

C 415 531 Plate XXIII. Baked clay vessels.

Fig. 81. Chiriguano:
a (I. A. 411), height 13.5 cm.;
b (I. A. 410), height 14.5 cm.

Fig. 82. Vessels for serving chicha (Chiriguano):
a (I. A. 380), height 30 cm.;
b (I. A. 387), height 18 cm.

Ce 415 Fig. 83. Vessels for carrying or storing water (Izozó):
a (I. A. 621), height 28.5 cm.;
b (I. A. 608), height 19.5 cm.

C 415 Fig. 84. (I. A. 392) Vessel for carrying or storing water (Chiriguano), height 35 cm.

Chane SF8
Izozo
Guato SP15

/61 cont./

GO 285 121 824 of other tribes. For example, the Guató Indians make mats similar to the mat collected among the Chiriguano, as well as baskets similar to one type of basket from the Izozó, from the large pinnate leaves of the acurí palm (Cocos schizophylla Mart.). The stem or stems of these, from which go the leaflets that form the plaiting, form the upper edge of the mat or baskets. With regard to the caranday palm, it is necessary to detach the leaflets from the stem in order to place them in the position necessary for plaiting them with one another. Therefore the upper edge is formed like a braid to which the leaves are attached in order to be able to proceed to plait from this rudiment. The lower edge is also formed like a braid, which joins the free ends of the strips and terminates in two ends, one at each /62/ side, which project beyond the side edges of the mat. The mat is plaited in such a way that one strip passes two of the other group each time. The decoration is made up of simple stripes parallel to the upper edge of the mat.

Go 285 [294]

C CR 285 531 The small flat baskets of the Chiriguano and Izozó are, in general, similar in form and dimensions. These are plaited with strips of cane and, at their outer edge, have a wooden hoop. Like the mat which has been mentioned, they are plaited in such a way that one strip of one group always passes two strips of the other group, and therefore the surface shows the same ornamentation, which consists of parallel stripes and is typical of all objects plaited in this way. In this ornamentation of the flat baskets there is one difference in that on some of them the entire surface is always filled with parallel lines, all going in the same direction (cf. Fig. 546 /see p. 137/), while the decoration of most of these small baskets consists of concentric squares (cf. Fig. 92 a and b /see p. 137/) formed by the combination of four surface units, two of which show parallel lines in the direction vertical to that of the parallel lines of the other two units. With regard to the details of the formation of such decoration by the technique itself, I refer to my publications regarding this matter (387).

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387. Max Schmidt: Indianerstudien in Zentralbrasilien /Indian Studies in Central

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Brazil/. Berlin, 1905, pp. 330 ff.; and Die technischen Voraussetzungen in der Ornamentik der Eingeborenen Südamerikas/ The Technical Bases for the Ornamentation of the Natives of South America/.

C 285 [126] The three sieves that I obtained from the Chiriguano correspond to the flat baskets described above with respect to their exterior form and to the rudiment of the plaiting. They differ from the latter only in that their strips are a certain distance apart and in that one strip of one group always passes only one of the other group, with the result that the ornamentation of the surface consisting of parallel lines which is shown in the little baskets is not produced. These sieves are also provided with handles like the flat baskets of the Chiriguano. Ce [285] A sketch of a Chané sieve shown by Nordenskiöld shows that these Indians also use such sieves (263). Flat baskets and sieves analogous to those mentioned are described by Métraux and shown by him in drawings (264).

263. Nord. 1, Fig. 134.

264. Métraux I, pp. 457-460, Plates 83, 84.

C 285 291 294 [177] The technique of the Chiriguano hat (I.A. 554) is not original, but no doubt was received from the whites and perhaps was directly taught to the Indians in the missions. For us the technique of this hat is without interest, except for the fact that this technique is also applied by the Izozó to the making Ce [285] of a type of basket, a specimen of which is shown in Figure 98b /see p. 158/. The manufacture of the hat begins at the center, and the strips, the beginning of which is plaited, are augmented by the addition of other strips. See Figure 99 /see p. 158/. The Ce [285] style of plaiting is like that of all the other objects of this kind among the Chiriguano and Chané, so that one strip of one group always passes two strips of the other group.

Chane SF8
Izozo

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286 of weaving are not secured by the weaving process itself. In order to change the piece of weaving described in the foregoing into the double bag, its two ends are folded over at the dotted lines in the diagram, with the result that points A, B, C, and D are placed on top of points A/, B/, C/, and D/. Then the edges which are placed one on top of the other (OA/, OB/, PD/, and RC/) /71/ are sewed together. The parts EILG and FKMH are doubled in the opposite direction to form the tops of the double bag.

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171 In accordance with the simple mechanism of the loom with which the Chiriguano and the Chané-Izozó make their textiles, the possibilities of producing variations in the ornamentation of these are very limited. The variations in ornamentation of the weavings of the Chaco tribes, such as, in particular, those of the Churupí /Chulupi/, which consist of frets, zigzags, rhombuses, and many other figures, are not found among the ornamentations of the weavings of the Chiriguano and Chané.

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[177] Because today the woven goods of these Indians, especially the fajas and the ponchos, are often woven with imported thread or, if they are woven with native wool or cotton thread, these are often dyed with imported dyes, the different colors of the ornamentation on the surface of these weavings have no ethnological importance.

The ornamentation is formed exclusively by the warp threads, due to the fact that the distance between the warp threads is much less than the distance between the wax threads, so that the meshes of the woof disappear completely under those of the warp. Because, outside of that, the formation of the divisions of the warp threads is done by a single mechanism of loops, it can consist only of raising and lowering alternately the even and odd warp threads, for which reason the ornamentation still cannot be influenced by the process of the operation of weaving itself. The structure of this kind of weaving is necessarily such that in the direction of the woof thread, thus vertical to the direction of the warp threads, a row of the meshes formed by the odd warp threads is alternated each time with a row of the meshes formed by the even warp threads. Thus

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in Figures 120-124 the first, third, fifth, seventh, ninth, and eleventh horizontal rows are formed by the meshes of the odd warp threads, numbers 1, 3, 5, and so forth, while the second, fourth, sixth, eighth, and tenth horizontal rows are formed by the meshes of the even threads of the warp, and so forth. The result of this is that all of those odd rows in the direction of the woof are like one another in structure and color, and similarly all of the even rows are like one another in the direction of the woof. Therefore the ornamentation of these weavings can only consist of continual repetition of the ornamentation set by the first two rows in the direction of the woof.

These considerations show that the only possibility of providing these weavings with different ornamentation is by varying the color of the warp threads.

The simplest ornamentation that can be done in this manner consists of simple stripes in the longitudinal direction, that is, in the direction of the warp threads. The unfinished weaving on the loom shown in Figure 104 and the manta I.A. 818 have such a decoration of simple stripes. Figure 120 shows that these stripes in the longitudinal direction are produced in such a way that at certain intervals the color of the warp threads is changed. In addition to these longitudinal stripes and in varying combinations with them, transverse stripes appear as ornamentation in these weavings. Cf. Figures 121-124 /see p. 188/. These are produced in such a way that two threads of different color alternate each time among the warp threads. Thus it comes about that the row of meshes formed by the odd warp threads are different in color from the row of meshes formed by the even threads of the warp. If a single thread of the warp has a color different /72/ from the color of the adjacent threads, dots appear in the ornamentation, as Figure 121 shows.

From the above explanations it can be seen that all the ornamentation in these weavings of the Chiriguano and the Chané-Izozó is produced exclusively by the arrangement of warp threads of different colors. The process of weaving is absolutely indifferent to the ornamentation set in the beginning by the arrangement of the warp threads.

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Plate XXXII

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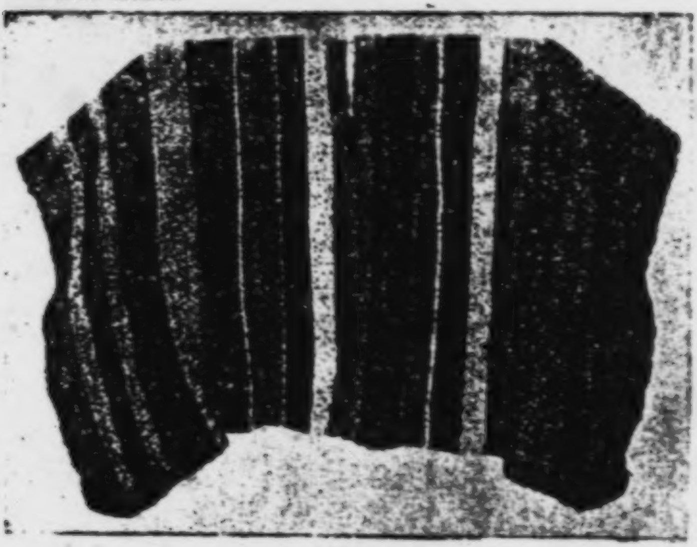

Fig. 117

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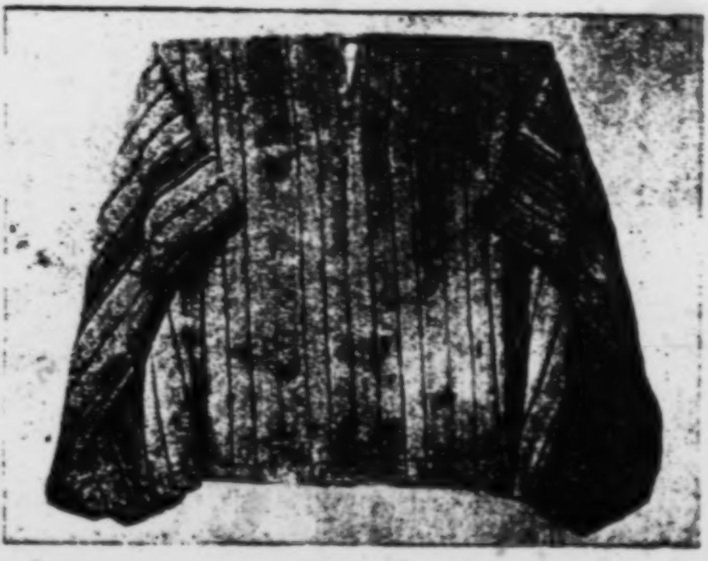

Fig. 118

/The captions appear on p. 189./

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Plate XXXIII

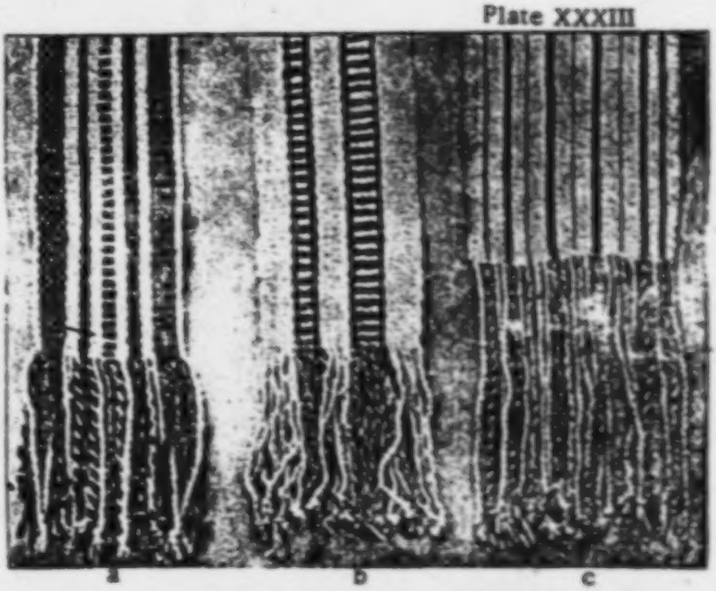

Fig. 119

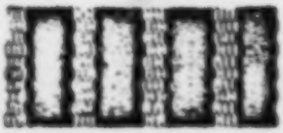

Fig. 120

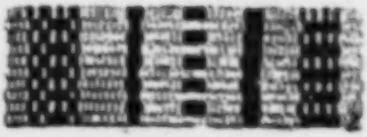

Fig. 121

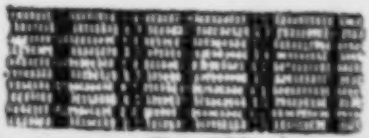

Fig. 122

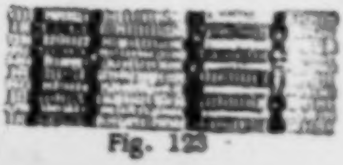

Fig. 123

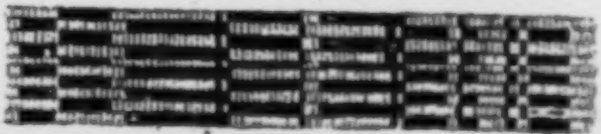

Fig. 124

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/Captions for Plates XXXII and XXXIII/

Plate XXXII. Woven ponchos, of wool.

Fig. 117. (I. A. 823) (Izozó) Width 1.30 m. Length 1.40 m.
Fig. 118. (I. A. 426) (Chiriguano) Width 1.39 m. Length 1.68 m.

Plate XXXIII.

Fig. 119. Woven fajas:
a (I. A. 436), of wool (Chiriguano), length 2.86 m., width 9 cm.;
b (I. A. 428), of wool (Chiriguano), length 2.58 m., width 11.5 cm.;
c (I. A. 803), of cotton (Izozó), length 2.58 m., width 15 cm.

Fig. 120. Ornamentation of the manta I. A. 818 (Izozó).
Fig. 121. Ornamentation of the faja I. A. 436 (Chiriguano).
Fig. 122. Ornamentation of the faja I. A. 803 (Izozó).
Fig. 123. Ornamentation of the faja I. A. 436 (Chiriguano).
Fig. 124. Ornamentation of the faja I. A. 430 (Chiriguano).

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Plate XXXV

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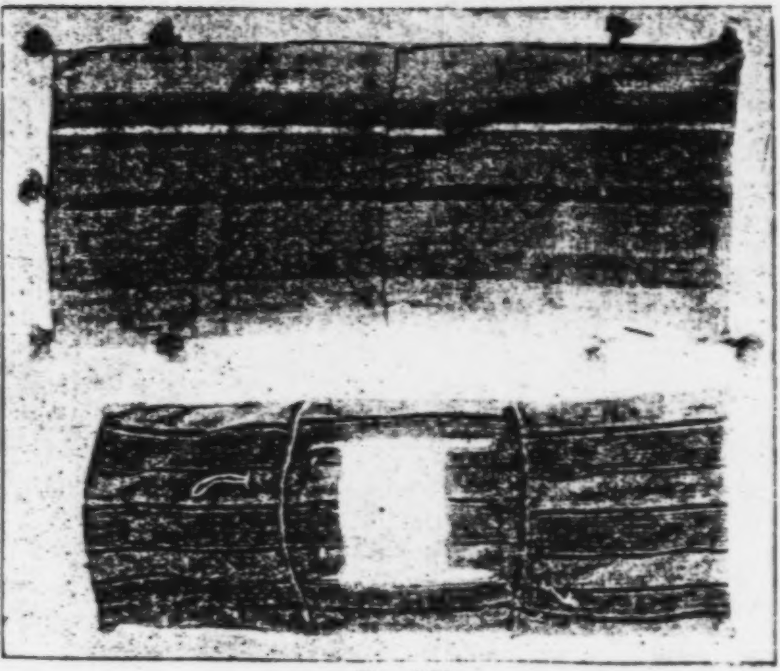

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Fig. 131

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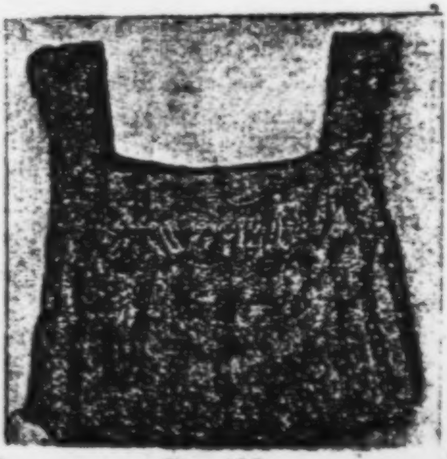

Fig. 132

/The captions are on p. 192./

Ce 286 /Plate XXXIV. Diagrams to illustrate the techniques of weaving, plaiting with "double thread," and sewing.

Fig. 125. Diagram to illustrate the technique of weaving, from the band of the net for carrying loads I. A. 768. Cf. Fig. 133 /see p. 200/ (Izozó).

Fig. 126. Diagram to illustrate the technique of weaving, from the saddle cover I. A. 843 (Izozó). Cf. Fig. 103a /see p. 174/

C 286 Fig. 127. Diagram to illustrate the technique of plaiting with "double thread," from the hammock I. A. 448 (Chiriguano). Cf. Fig. 102b /see p. 174/.

Fig. 128. Diagram to illustrate the technique of plaiting with "double thread," from the hammock I. A. 449 (Chiriguano).

Ce 286 Fig. 129. Diagram to illustrate the technique of plaiting with "double thread," from the saddle cover I. A. 844 (Izozó). Cf. Fig. 103b /see p. 174/.

Ce 284 415 Fig. 130. Diagram to illustrate the technique of sewing two cuyas:
a (I. A. 666) (Izozó);
b (I. A. 667) (Izozó).

● C 531 415 286 [482] [492] Plate XXXV. Woven bags, of wool.

Fig. 131. a (I. A. 444) Woolen bag for carrying loads (Chiriguanc), length 1.07 m., width 0.45 m.
b (I. A. 445) Double bag for loading horses (Chiriguano), entire length 92 cm., width 37 cm.

Ce 415 286 492 531 Fig. 132. (I. A. 811) Double bag for loading horses (Izozó), entire length 93 cm., width 46.5 cm.

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Spatulas for Stirring Foods, Which Are in the Collection

I.A. 501.	(Chiriguano)	Length 49.5 cm.	
I.A. 502.	"	" 94.5 cm.	(Fig. 21)
I.A. 576.	"	" 114 cm.	(Fig. 20b.)
I.A. 577.	"	" 90 cm.	
I.A. 578.	"	" 62 cm.	(Fig. 20a.)
I.A. 579.	"	" 66.5 cm.	

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These wooden spatulas for stirring are used by the Chiriguano and Chané for stirring the bubbling crock of maize when it is being fermented. Some of these spatulas have decorations on their handles similar to those of the corresponding spatulas of the Guató Indians. Nordenskiöld shows in a sketch such a Chiriguano spatula with a zigzag decoration (283), and beside

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283. Nord. 2, Fig. 17 A.

it (284) another form of these utensils, from the Chiriguano,

284. Nord. 2, Fig. 17 B.

which consists of the shoulder blade of a large mammal, attached to a wooden handle (285).

285. Nord. 2, p. 55. See Métraux I, Figs. 33 and 34.

C 273

The Making of Fermented Drinks

Concerning the making of maize chicha, that is, the national drink of the Chiriguano, Nordenskiöld says the following (286):

286. Nord. 1, p. 237.

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First the maize is /78/ ground up in large mortars, then sifted and boiled in large pots with water. A part of this mash,

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These pots are undoubtedly imitations /Plates XXXVIII-XXXIX appear here/ /81/ of ancient Peruvian models or of modern products. Outside of that there are shown in drawings by Nordenskiöld

Ce 532 524 two dolls in the form of a man and a woman, made of wax, which served as toys for the children of the Chané of the Parapití River (308).

C Ce 415 531 Purely decorative plastic sculpture is mainly shown by most of the baked clay vessels intended for cooking foods, in the form of "ornamento hundido" /sunken decoration/, which is generally placed on the surface of the neck of these vessels, but it may also extend over the entire surface. Cf. Figure 48 /see p. 116/. In addition to the sunken decoration on the neck the vessel I.A. 414, shown in Figure 44, is decorated with a row of small pointed additions around the wall of the vessel. Linné shows in a drawing a piece of a Chané baked clay vessel, the surface of which is decorated with a border of baked clay placed in a zigzag around the wall of the vessel. Many of the vessels with smooth surfaces also have small additions and generally in pairs. They often have these instead of handles. In addition the baked clay dishes for eating and the dishes for frying /fritar/ maize are often provided with such additions. The handles of the baked clay vessels are not in the form of figures, but they can be plastically decorated in such a way that a groove divides them into two parts, which can be twisted around each other. Cf. Figures 46 and 49 /see p. 116/.

Some wooden utensils also have primitive plastic ornamentation, such as the spatulas for stirring food and drink, the wooden dishes for eating, and the large dishes or platters on which food is kept. The handles of some of the spatulas for stirring food are carved in such a way that their edges form zigzag lines (cf. fig. I.A. 579 /not illustrated: see Pl. VIII, p. 50/) and the dishes often have additions such as some baked clay dishes also show. Cf. Figures 18 a and b and 19 /see pl. VIII, p. 50/.

C Ce 531 Drawings are also found on the surface of Chiriguano and Chané objects, in the form of paintings on the surface of baked

[TEXT CONTINUES ON P. 214]

308. Nord. 1, Fig. 105.

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Plate XXXVIII

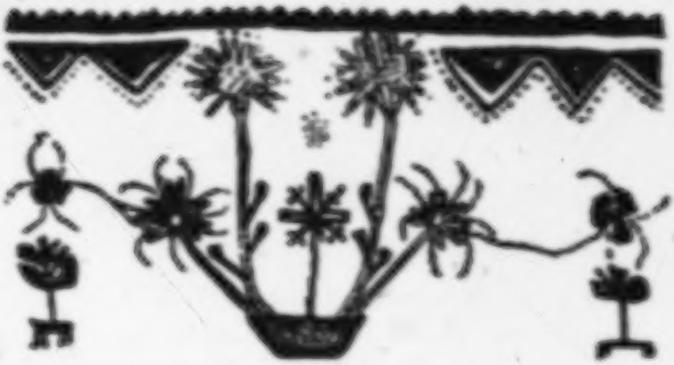

Fig. 145

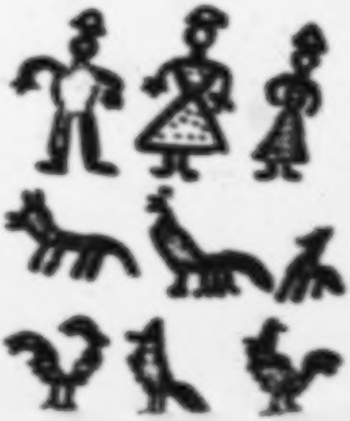

Fig. 146

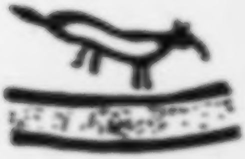

Fig. 147

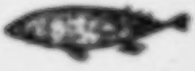

Fig. 148

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Plate XXXIX

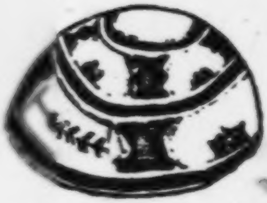

Fig. 149

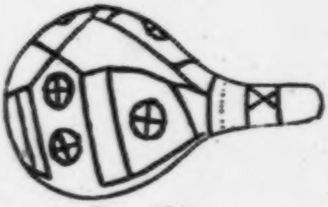

Fig. 150

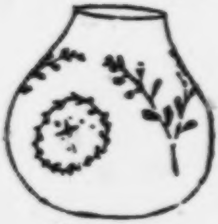

Fig. 151

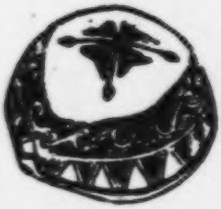

Fig. 152

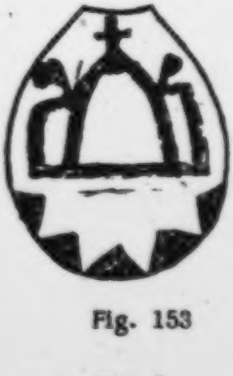

Fig. 153

/The captions are on p. 213./

/Captions for Plates XXXVIII and XXXIX/

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532 Plate XXXVIII. Drawings on the surface of baked clay vessels and a cuya.

Fig. 145.	Phytomorphic drawings on the surface of the vessel I. A. 403 (Chiriguano). Cf. Fig. 64 /see p. 130/.
Fig. 146.	Anthropomorphic and zoomorphic drawings on the surface of the vessel I. A. 378 (Chiriguano). Cf. Fig. 63 /see p. 130/.
Fig. 147.	Zoomorphic drawing on the surface of the vessel I. A. 347 (Chiriguano). Cf. Fig. 65 /see p. 130/.
Fig. 148.	Drawing of a fish incised on the surface of the cuya I. A. 454 (Chiriguano).

Plate XXXIX. Drawings on the surface of cuyas and a calabash (Chiriguano).

Fig. 149.	(I. A. 456) Cuya.
Fig. 150.	(I. A. 451) Cuya.
Fig. 151.	(I. A. 466) Calabash.
Fig. 152.	(I. A. 452) Cuya.
Fig. 153.	(I. A. 458) Cuya.

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clay vessels, in the form of incisings on the surface of cuyas and calabashes or flutes of wood or cane, in the form of pyrographic decorations on cuyas, and also, infrequently, in the form of tattooing on parts of the human body. The absolute difference between the drawings applied to the surfaces of baked clay vessels and those on cuyas and calabashes is surprising.

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This difference is explained by the fact that the decorations on the baked clay vessels are done exclusively by women and those on cuyas and calabashes by men.

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The basic elements of the painting done on the surface of the baked clay vessels of these Indians consist of geometric designs which are completely different from those of the ancient Peruvians and untouched by modern European influences. No doubt these are the products of an old and indigenous art. But we do not know up to what point this originated among the Chiriguano and to what point among the Chané. Neither do we know whether the differences between the nature of the paintings of the Chiriguano in Machareti and that of the paintings of the Izozó of the Parapiti are only local differences or whether they are based on the difference between these two nations. But outside of that primordial decoration and mixed with it, there are foreign elements of decoration which we must reduce to ancient Peruvian models, and this is especially true of the drawings of plants on the surface of a Chiriguano vessel which Figures 64 and 145 show. One /82/ decoration, doubtless also phytomorphic, which appears repeatedly on the surface of the baked clay vessels, for example, on the vessels shown in Figures 67 and 75b, has a direct model in the form of a decoration that we know from the ancient Peruvian pottery of the last period of the Inca Empire (309).

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Zoomorphic and anthropomorphic representations are found relatively infrequently among the decorations on the baked clay vessels. The quadruped shown on the surface

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309. See Max Schmidt: Kunst und Kultur von Peru, p. 349, Fig. 1.

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of the Chiriguano vessel I. A. 347 (cf. Fig. 65 /see p. 130/ and 147 /see p. 211/) and the way in which the road under this animal is represented show many reminders of similar representations of the ancient Peruvians. The representations of animals and people on the surface of vessel I. A. 378 (cf. Figs. 63 /see p. 130 and 146 /see p. 211/), which in external form is quite modern, correspond to those of other South American Indians. Like them the Chiriguano also combine elements of geometrical ornamentation for the representation of zoomorphic or anthropomorphic motifs, for example, the graduated line for the representation of roosters and triangles for the body of women. Cf. Fig. 146 /see p. 211/.

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One principal difference between the decoration painted on the surface of the baked clay vessels and the decoration incised on the surface of cuyas lies in the fact that the painting of the baked clay vessel is limited to the decoration of the upper part of the exterior surface or to that of the upper rim of the interior surface of the vessel, that is, the decoration of a continuum, either wider or narrower, while the incisings on the cuyas decorate the entire exterior surface, more or less semiglobular, often making the center of the semiglobular surface the center of the concentric ornamentation.

Among the decorated cuyas I received from the Chiriguano in Machareti some have only incising and others only pyro-engraving. But most of them combine these two ways of producing a decoration. Several specimens of these decorated cuyas show the same decorative motifs with a surprising similarity. Without counting the stylized phytomorphic motifs, there can also be found among the incised decorations figures like the representation of a small fish (cf. Fig. 148 /see p. 211/) and of a chapel, clearly identified by a cross. Cf. Figure 153 /see p. 212/.

Among incised decorations we must still mention the concentric circumferences made on the surface of most of the Izozó spindle-whorls and various wooden spindle-whorls of the Chiriguano, and the decoration of the "serere" flute shown in

/82 cont./

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Figure 33b, which corresponds, as does also the form of this flute, completely to ancient Peruvian models. Also, the surface of the Chiriguano cane flute I. A. 494 (cf. Fig. 34a /see p. 88/) shows some incisings.

One of the tattooed decorations is shown in a drawing by Nordenskiöld, who found it on a woman's arm (310).

310. Nord. 1, Fig. 108.

Social Conditions among the Chiriguano and Chané

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With regard to the social conditions among the Chiriguano and the Chané-Izozó, I am unable to add to the few data which we knew on this subject because the situations in which I found myself when with these Indians were not appropriate for such investigations.

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/83/ Among the Izozó whom I found in Toledo there were some who were designated as cacique. To one of these, who spoke Spanish perfectly, I owe the vocabulary of the Izozó language which I wrote down. I met the Chiriguano only in

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Machareti, where they had lived for a long time under the supervision of the missionaries and, at the time of my trip, under the chieftainship of one of their own fellows who exercised the functions of a commissioner /comisario/. Two other Chiriguano Indians whom I met in Machareti were identified as caciques.

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In order to complete my statements about the Chiriguano and the Chané-Izozó, I must make a resumé of what we know from the literature regarding the social conditions of those Indians, referring to Moreno's statements, which are based on old documents, as well as those of v. *Nordenskiöld*, which are based upon his own investigations.

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Naturally, many of the old Chiriguano and Chané social institutions have been lost since they lost their independence from the whites. Also, the power of the great caciques has diminished appreciably since they have been dependent on the whites. When Nordenskiöld

cont.